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TRANSCRIPTION TO
LONG TIME

STU HAMM

TRANSCRIPTION TO
MYSTICAL POTATO HEAD
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AUGUST, 1990
VOLUME 7 NO. 10



C O N T E N T S

DEPARTMENTS

LETTERS TO THE EDITORS	8
ALEX SKOLNICK/TESTAMENT IN THE LISTENING ROOM	11
BRUCE FAIRBAIRN ROCK CLIMBING	13
ON SOUND By Gary E. Levinson	14
PERFORMANCE NOTES	34
ROBERT PHILLIPS CLASSICS ILLUSTRATED	52
RANDY COVEN BASS SECRETS	54
GIVEAWAY	79
SOUND F/X RANDY RHOADS	112
JOE SATRIANI GUITAR SECRETS	112
GUITAR QUESTIONS	113
AMP QUESTIONS	113
THE CALL BOARD	124
RESUME	146

THE VINYL SCORE	148
NEW PRODUCTS	152
J.J. CALE THE OUTSIDE CORNER	157
ADVERTISER INDEX	166

FEATURES

STU HAMM By Zev Katz	19
BOSTON By John Stix	56
POSTER FEATURE SLAUGHTER By Tom Forsythe	81
Photo Annamaria DiSanto	81
RANDY RHOADS' PRIVATE LESSONS By Chet Thompson	94
CHUCK BERRY & THE POP INFLUENCE Music Appreciation by Wolf Marshall	137

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB	33
THE MYSTICAL POTATO HEAD GROOVE THING JOE SATRIANI Transcription by Carl Culpepper	36
LONG TIME BOSTON Transcription by Andy Aledort	55
STEAL AWAY (THE NIGHT) OZZY OSBOURNE Transcription by Wolf Marshall	103
UP ALL NIGHT SLAUGHTER Transcription by Mark Freschette	114
BLACK VELVET ALANNAH MYLES Transcription by Andy Aledort	125

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CONTENTS PHOTO BY Mike Hashimoto

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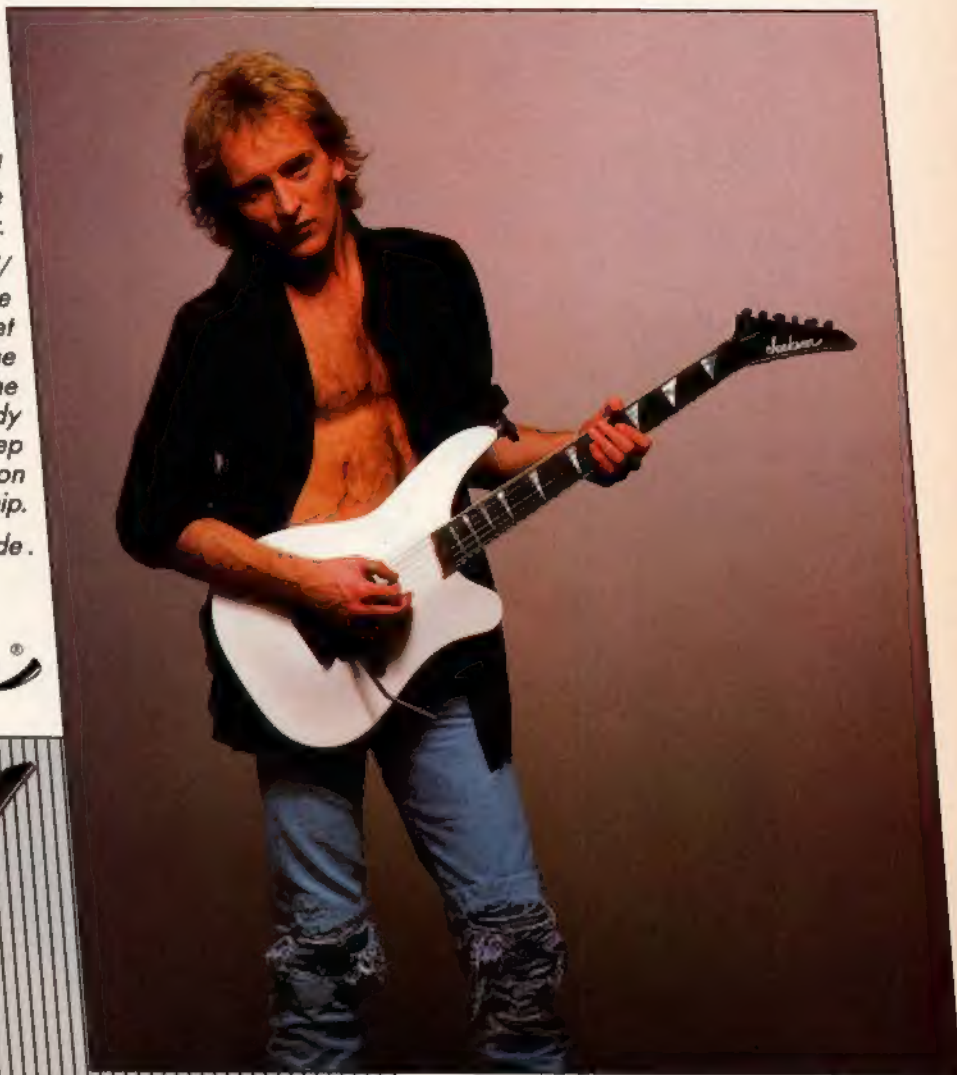
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LETTERS

Send letters to: Letters, P.O. Box 1490,
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EDITORS NOTE: In the May issue, the correct copyright information was omitted from "Quadrant 4." It should have read:

QUADRANT 4

As Recorded by Billy Cobham

(From the album SPECTRUM/Atlantic Records)

Music by W.E. Cobham Jr.

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Dear GUITAR,

I am writing to you in regards to your March 1990 issue. On page 12 of the Readers Choice Awards, in the Radio Division, West, number 2 was KZEW/Dallas. GUITAR's words were, "GUITAR congratulates all the winners. Expect the very best in rock music to be emanating from these establishments all year long." I feel that you would like to know the Zoo died and came back to life as Warm KZEW, The Mellow Sounds. Please make note of this for future reference. We are left with a very poor selec-

tion of radio programming.

*Dennis Bowman
Irving, TX*

Dear GUITAR,

In reference to your transcription of "Kitten's Got Claws," I believe there is one minor error. The part that is said to be treated with a "digital purr" and the warble effect mentioned in the Performance Notes is a little bit easier to play than buying an Eventide Harmonizer. If you play the part as notated, but instead of easing the bar back down after lifting the one step, let it slip from your hand while still fretting the C and A notes. The bar should fall back down and vibrate quickly, creating this "effect." Steve most often does this by swinging the bar 180 degrees, so it is above the fine tuner for the high E and pressing and releasing the bar (letting it slip from his hand). If your springs are old or the bar is loose from the body of the tremolo, the effect will be diminished. I believe this evolved from "Weird Noise #4" in Steve's Guitar Secrets column reprinted in your Winter 1990 Collectors Edition. He and Harry Cody from Shotgun Messiah do this often.

*David Kuester
San Antonio, TX*

Dear GUITAR,

I just want to say thanks to your CALLBOARD section for bringing me out of the closet. I don't think that department gets enough recognition. As soon as my letter was published (April, 1990 issue), I was instantly in contact with players from all over the states and it has opened many doors for me which at the time seemed way beyond reach! My life has completely turned around (for the better!) because of it, and I want to share my appreciation with your staff and all you wonderful musicians out there, who took the time out from your bands, jamming, recording, etc., to give me the boost of encouragement and advice I desperately needed! Please continue printing your CALLBOARD section to keep communication between practicing musicians a reality, rather than a dream!

*Rhonda
Hays, KS*

Dear GUITAR,

I am writing in response to the interview you conducted with Reb Beach, Dave Sabo and Scotti Hill in the April 1990 edition of your magazine. I have been subscribing to your magazine for several years and I feel that this particular interview was easily the best you've



ever conducted. The choice of the guitarists to interview together was superb. The three of them just seemed extremely comfortable in talking to each other, and rather than having an interview between competitors within the same field you ended up having more of an impromptu meeting between friends. All of the "interviewees" seemed to come from very similar backgrounds, which helped to make the interview extremely enjoyable to read. I have always marveled at Reb Beach's playing, from the moment that I first heard him, although I am not a huge fan of his band, but for some reason I got the impression that the guys in Skid Row were a little too big for their britches. After reading the interview, though, my opinion about them made a 180 degree shift. Keep up the good work.

Robb Carrigan
Plainfield, IN

Dear GUITAR

I recently wrote to Rainbow Music in Poughkeepsie, N.Y., inquiring about a guitar, and I got no answer back. I can't

**SAMMY SAYS,
"OUCH!"**

find their ads in music mags either, so I guess they've gone out of business. I've been buying guitars from them for over 10 years. Got my flametop reissue Les Paul, mid-70's Strat and various other guitars from them. These guys were always there when I needed an instrument. I'm sure I join thousands of other guitarists out there who found their favorite guitar at Rainbow. Man! It's like I lost part of my family. I'd just like to say thanks for the great service and help over the years, and I wish you guys luck wherever you are. So long old friend! I'd also like to thank GFPM for being there when I was getting frustrated with my guitar playing. When I first saw the magazine, I said to myself, "THIS IS IT!" Somebody finally got it right. Your note-for-note tablature is 'right on time,' and as far as I'm concerned, 'priceless.' Thank you.

Don Roberts
APO New York, NY

Dear GUITAR,

In your Jan. '90 issue, the song "Dr. Feelgood" by Motley Crue, it calls for tuning down one whole step. I find this a lot of extra hassle, when all one has to do is tune the low E to a D. For the crunch, playing this song live, who wants to take the time to tune everything down one whole step? Or keep an extra

guitar tuned? Over the years, I have found other songs that are played by only dropping the low E to a D: "Fat Bottom Girls," by Queen, "Lay It Down," by Ratt, and "Unchained," by Van Halen to name a few. So for learning "Dr. Feelgood," I suggest tuning the low E to D and drop everything in the tab one whole step.

Leon Estep
York, PA

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Gene Aron



ALEX SKOLNICK

BY JOHN STIX

One benefit of this age of communication in which we live, is that music of all styles and eras is available in one form or another to just about anyone with the inclination to check it out. This has resulted in more musicians being better educated in more styles of music than at any other time in history. And few guitarists have used their listening education to better advantage than Alex Skolnick of Testament. This study hall in the Listening Room spans styles and eras like few we've ever done.

1. "Detroit Rock City" from *Destroyer*, by Kiss/Casablanca

ALEX: That's "Detroit Rock City" from *Destroyer*. I grew up on that song. It's powerful compared to stuff like *Crazy Nights* and *Hot in the Shade*. This music creates a completely different atmosphere. It also brings back memories of when I used to dress up as Paul Stanley for Halloween. They were like superheroes to me. They were more than musicians. I had their posters on my wall before I had their records in my collection. You can't put the makeup and the

theatrics on the records. That's what attracted me. It was more the dream to be a superhero than to be a practicing musician. I don't think I've seen anything that had as much effect on people as Kiss did. Of course, it's the music that means the most to me now. After I started purchasing the records, the more I listened to it, the more I liked it. "Detroit Rock City" was a very popular song in my book. Now I'm much more interested in technical music, but these songs still move me. Ace's playing is still memorable to me. I can still hum the solos. I

recently saw a 1976 video of "Deuce" and I really liked what Ace was doing. I thought he had a lot of soul in his playing.

2. "Short Tales of the Black Forest" from *Land of the Midnight Sun*, by Al Di Meola/Columbia

ALEX: Chick Corea and Al Di Meola, two of my favorite musicians. This song is still one of my favorite jazz fusion songs. I still break it out occasionally and work on it. It paints so many different moods. I can't think of any other kind of music that does that. That's the difference between this and Kiss. I still appreciate Kiss, but I wouldn't want to listen to it every day, the way I did when I was nine. Chick Corea and Al Di Meola together or separately, I could listen to every day of the year and never get tired of it. I've seen Chick by himself and he's just as impressive, if not more so. On this tune, it's like they have a MIDI cable hooked up to each other. Not only is it very tight, but different colors are created and it inspires moods with the listener and it builds and comes to a climax. To this day, I cannot figure out what's improvised and what's not. It all sounds so composed. It sounds like a great composition. One sign of a great composition is to sound like improvisation, but everything should have a purpose. I'm not sure this tune would strike somebody else the way it would strike me. I've played it for other people and certain people reacted the way I do and other people say can we listen to U2 now. The best way to get to that point is to talk to and try to play with musicians who have been improvising for a long time. It's all pretty new to me. When I first heard this, it was beyond anything I could do; it was so fast and complicated. Over the last few years I've done so much studying that it's starting to make sense. I'd love to be able to compose like that. Not just be able to play fast but be able to play music that creates moods. I don't think I've ever nailed exactly what I was going for. But I think the intro solo on "The Ballad" was pretty spontaneous. That was last minute. The style was inspired by the piece we just heard. Also a piece called "Mediterranean Sundance." When I play that solo live, I play it on electric and I feel like I nailed it on the head.

3. Coda from "I Want to Talk About You" from *Live at Birdland*, by John Coltrane/ABC Impulse

ALEX: That's wild. It's chromatic, yet it's diatonic. You can hear the melodies to the scales but then he'll take you through a long chromatic run. It will surprise you. I could listen to that stuff for a long time. A lot of people think I'm crazy when I put something like that on. When everybody else is listening to Metallica, I hide under my Walkman with stuff like this. That was the coda to a John Coltrane performance.

Great. I love Coltrane. The problem I had originally with guitar soloing was that I was stuck in a box. I knew this one position of the scale and I tended to stay there. With the saxophone you're not looking at the scales. I guess you don't see anything. You just hear it. Saxophone players go all over the place, especially Coltrane. Guitar players like Steve Morse and Vai and Holdsworth also go all over the place. They are not limited. That's one of my goals, to be unlimited. This track has no backup chords, so there's no limitations at all. It's even more interesting to hear him on a tune like "Giant Steps." The changes are happening every second, yet he is still taking you places you would never expect him to take you.

4. "A Friend Is a Friend" from live tape of The Who.

ALEX: I like the production on that. It

sounds big. Big is hard to put into words. Just an acoustic guitar can sound big, a whole orchestra playing Beethoven can be poorly produced and not sound big. This has that big sound. He's always got great production, however this is not one of my favorite songs. It sounds like a song you'd sing around a campfire. There are certain moods where you want to hear a song like that. I know it was written as a children's song, but overall, I prefer something with more energy. I'm sure it's going to appeal to a lot of people for a long time to come, but all the other stuff we've heard is much more upbeat and energetic. That's the kind of stuff that appeals to me. His solo here sounded kind of Spanish at times. He was doing mostly chords. It wasn't the most cleanly executed solo, but it was not bad. A lot of people have a hard time using chords in solos like that. He's such a great composer. I've heard people put down his guitar solos. But who else could compose songs like that? His songs are going to last a long time.

This was live.

He's always had that quality. I remember *The Secret Policeman's Other Ball* where he did "Pinball Wizard" and he sounded huge. Just him. That's another sign of a great song. Sting had that same quality when he did "Message in a

Bottle" by himself. It gave me goosebumps.

5. "Desert Rose" from *A Via Musicom*, by Eric Johnson/Capitol.

ALEX: I totally got the point of the song in the beginning. That's why I wanted to fast forward it to the solo. It sounds like something you'd hear on the radio. I knew the chorus was going to be there. I knew the verse was going to be there. That solo was beautiful. I was not expecting that. That solo sounded like a cross between Allan Holdsworth and Joe. It was so fluid, you couldn't even hear the pick hitting the strings. The notes that were used were very pretty—the 9th, the 4th and the 6th. The solo was better than the song. I thought the song was going to be one of those overnight hits you hear on the radio. I wasn't expecting a solo like that. Usually they don't let the solos blow for that long on something this commercial.

That was Eric Johnson on vocals and guitar.

Interesting. I've heard a lot about him. I've been inspired by his interviews. I saw him play acoustically once. It was great. I'd never heard his electric before.

6. "The Answer" from *Passion and Warfare*, by Steve Vai/Relativity.

ALEX: It sounds like Vai. I know it's not Joe. This is from the solo album. It's really cool. It's fair to say that I think differently from the general public. I've been in the studio so many times that even when I'm in bed listening to a tape, I listen with trained ears. I listen to exactly what's going on. That's how it is here. Studying it, I really like it. He has such an identity. You just know it's Vai. That's a cool quality. I like the drum sound. I usually don't like the drum sound on guitar albums, but I like this. It's got a good groove. It makes you move. I like the voices on the keyboard. The individual production qualities are the things I usually find lacking on guitar albums, no matter how amazing the guitar playing is. Obviously that was great guitar playing. It had lines that were hummable. It was rhythmically interesting. There were lines that were so fast they were scary. There was also a lot of fooling around with effects. Most importantly, everything sounds like it has a purpose. It doesn't sound like he's just sitting there trying to show off. It sounds like music. I'd like to be able to do that kind of stuff. It takes different people different amounts of time to find their own identity. Steve Vai did it through years of schooling and studying and touring. Keith Richards did it seemingly in no time. They are vastly different players, but both have their own identity. I'm still searching; I think I have a long way to go.

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BRUCE FAIRBAIRN

Interview by Bruce Pollock

A brief rundown of Bruce Fairbairn's producing credits reads like a case of terminal name-dropping in the annals of hard and heavy rock. Starting out with *Loverboy*, the Vancouver-based Fairbairn has consistently matched musical wits with the titans of guitar-based thunder, from Bon Jovi to Aerosmith to Poison to AC/DC. He agreed to share some of his secrets on the art and science of producing in this three-part interview. In some ways, a record producer is like the director of a movie. As a producer, what is your directing style?

I guess, if you're making the analogy you've got to think of someone who directs a picture for a Jack Nicholson, say. You don't think of it as a director's film. You think of it as a Nicholson film. I'd be happier to have somebody come up and say, "Boy, that was the best Aerosmith record I've ever heard," rather than, "That's the best Bruce Fairbairn record that Aerosmith's ever made." I try to put the priority on that, so I don't think that I have a particular style. I just go in there and I take off my coat, stick some mikes up, and let the guys play. I like things live; it has more energy to it and it shows off the band. I mean, it's the band playing; it's not me taking the band and putting it into my particular mold.

How do you approach guitarists?

Some guys go through bigger emotional swings during the course of an album. They do great during the basic tracks, then all of a sudden, when it comes time to do leads, they get really nervous and they start to choke up a little bit and they need a lot of encouragement just to get them playing the way they can play. I try never to be critical of a guitar player, because I'm there to make their album and if I tell them that they're not playing good stuff, that's not gonna help anything. I think the best way to get the best out of a player is to encourage them to play, to get them in a situation where they have fun playing, where they look forward to going in to play their parts. That way they open up more, they're more open to experimentation, and certainly when it comes to solos, they're more relaxed. They're not thinking about every little string scrape, or every little fret buzz or every note. They're thinking more in terms of the whole feel of the

solo, in terms of the emotion and the excitement of the performance, 'cause as soon as you start thinking about, "Oh, boy, is this bend gonna go a little flat?" Or, "Am I gonna miss a note in this run?" you're finished.

Isn't it true that no guitar player is ever happy with his sound?

I haven't found that. On a given song, a guitar player may come back and think, "God, it could have been better if I did this." But I've had lots of instances where we've walked away from it and said, "Geez, that is a great guitar sound." It may not be a great guitar sound five years from now, but right now, in this room, it sounds great. If they're getting a good sound, and they can hear it, their playing improves 50% compared with something if they're struggling. But every guitar player has a different idea of what a good guitar sound is, of what a guitar solo is, what a good rhythm sound is. When you go in with a player, you're there to get his favorite guitar sound, unless he comes in and says, "I've never had a guitar sound I've liked. Let's work on one together," in which case, you can go back in your file, in the back of your head, and go, "Well, this worked real good for so and so, and let's start with this."

But, first of all, it's gotta come from the guitar player. It's gotta come from his fingers, and then it's gotta come from the amp. If those two things are working, then you've got it beat. If you've got a problem with either one of those two basic ingredients, then you can struggle with the translation on the tape for days, and not make it work. For example, Joe Perry is an easy guy to get a good guitar sound on because he chooses the right guitar; he's a good player, so his technique allows his guitar to speak properly. We usually use a very simple kind of setup with Joe. It's usually one amp, and we choose the amp for the kind of sound we want. It's really an easy process, and all you have to do is put your mikes in the right place, and tweak your amp a little bit, and there it is. With C.C. DeVille, he came in with a different kind of approach. He had quite a lot of gear that he was used to hooking up, basically, from his live setup, and what I sug-

gested to him was, look, let's just take your two favorite Marshalls and your favorite guitar, and work it from there. And so we got him what I think is a better kind of guitar sound. He was a lot happier with it, in that it was less complex, and it required a lot less gear, but yet, it sounded bigger. Also on this record, C.C. said, I'm interested in trying to expand my horizons a bit, rather than just taking my favorite guitar and a ton of cabinets, and that's it for the record. So, we got him in touch with a nice old Stratocaster, and we used that on a couple of songs. We played a little acoustic slide on an old Harmony guitar, and we even did some stuff with some Les Pauls. So we really tried to get some character sounds on the Poison record. **Have you had any experiences where you have seen a player reach beyond himself on a session?**

All the time. Guitar players stretch out the most when they're not thinking about what they're doing. If they're playing a solo, it happens when we're just getting the sound up, and you're still fiddling a little with the EQ, and moving a mike around a bit, and you run the tune, just so you can get a sound. The guys aren't thinking well, I'm doing a solo for the record here. I'm just playing. And that's when the great stuff happens. Sometimes I'll stop and say, "Forget about starting where you think you want to start. Start on the 9th fret here." Or, I'll put a slap on, just monitor-back, so they'll be hearing something different than they have, and it'll cause them to play a different solo, or a different combination of notes with a different feel. Or, I'll give them another guitar. I'll say, here, put the Jackson away for a second. Try this Les Paul. And right away they'll go, "But I've never played this solo on a Les Paul before." I'll say, just play it. And all of a sudden, because of the different feel of the guitar, and the different tone, they'll play differently and sometimes it's better, and sometimes it's not as good, but at least they've tried something. If you don't take that chance, then nothing exciting's going to happen. You're gonna get what you were gonna play in the first place. ➤

PHYSICAL PROPERTIES PART II: Attack and Sustain

by Gary Levinson

Last month we discussed the effect of the construction materials on the sound of a guitar. The *inherent resonant frequency* of the material affects the *harmonic series*, or *overtones*, produced by the instrument and the resulting tonal character. This month I want to look at the effect of the construction methods.

The end points of the vibrating string (nut and bridge) must be part of a stable construction. Once a string is plucked, the energy transferred to the string by your pick or finger should be expressed in the form of a compact attack. It should then be translated back and forth along the strings for as long as possible to give a good sustain. The stability of the neck-body unit is determined by the construction method. The physical characteristics of the body and neck material (hardness, elasticity, etc.) will not be considered in this article.

Which factors affect this stability? 1) The connection, or joint, between neck and body; 2) the material used for the nut and the method used to mount it; and 3) the material used for the bridge and the method used to mount it. This month's theme is the neck-body connection, and next month I want to discuss the hardware factors.

By choosing different methods of construction we can influence the attack and sustain of an instrument. By *attack* I mean how quickly the sound is produced once you pick a string. Does it come quickly, compact and full or slowly rising and less defined? *Sustain* refers to the length of time a note remains audible after it is picked. A good guitar or bass will have a long sustain.

Pick up your guitar, holding the body in one hand while you pick the strings with the other. You will notice that the entire instrument vibrates along with the strings. The vibrational energy of the strings is transmitted by the nut and bridge to the neck and body. If this process takes place constructively, the strings will vibrate for a long time and the sustain will be good. On the other hand, if the strings and the instrument affect each other negatively, the vibrational energy from the strings will dissipate quickly.

The three most common neck joints are: 1) Bolt-on—the neck is connected to the body with screws—2) Set—the neck is glued to the body—and 3) Neck-Thru—the neck is a continuous piece from the headstock to the bridge with the body wings glued on the sides.

From a manufacturing standpoint, the easiest method is to produce the necks and bodies independent of one another. The neck is mounted to the body with a few screws and the instrument is finished. If the neck is defective it can simply be replaced. But this method is not without potential disadvantages. The neck and body should vibrate as a unit to minimize energy dissipation from the strings and the resulting loss of sustain. The two pieces should fit together tightly and the contact area between the vibrating parts be as total as possible. Thick, uneven lacquer or shims in the joint prevent clean transmission of the vibrational information. Highs and lows can get lost, sustain is reduced, and the instrument is reduced to a dead sounding wood pile. Under these circumstances, it is difficult to get an instrument to sing. On the other hand, a well made bolt-on can lead to an excellent instrument. This type of neck joint plays a somewhat selective role in the translation of vibrational energy. The bass and low mid-range frequencies are somewhat reduced. For this reason, bolt-ons are usually not as fat sounding as set-neck guitars. But the selective nature of the joint gives the instrument a more dynamic and clear tonal character, which is very desirable.

A set neck offers a different set of characteristics. Assuming a well made joint, the neck and body are in complete contact with each other. This type of joint minimizes frequency losses and the stability leads to a more precise attack and longer sustain. Clearly and accurately made, a glued neck offers a stronger joint than anything else, including a neck-thru (remember, the chemical process of adhesion created by the glue is stronger than most woods). There is another important factor here to consider. The neck and body can be made of different materials exhibiting contrasting tonal characteristics. This

can be used to tune the resulting guitar to a specifically desired sound much more effectively than with a neck-thru. This is less a question of quality than of personal preference of the individual musicians.

The problem with set necks is again in manufacturing. Since every neck should fit every body in a production series, the parts may be made with large tolerances to minimize fitting problems. The less than accurate joint is then "fit" using strips of veneer and an extra portion of glue. The result is clear. Instead of achieving a continuous transmission of energy along the neck and body, the vibration dies in the glue-filled holes of the joint. Again, precision and quality are the determining factors for the resulting product.

A neck-thru construction represents the highest grade of continuity in neck/body construction. The nut and bridge are mounted on the same construction element and the translation of energy along this element is not impaired by a joint. The resulting tone of the instrument is strongly affected by the inherent resonant frequency of the material used. Clear highs and strong bass usually characterize these instruments. The strings can react more quickly due to the enhanced stability of the instrument, and a precise attack and long sustain are usually present. All this assumes, of course, that the materials used were of high quality. A thru-neck of soft, instable wood will obviously not provide the above-mentioned advantages. Well aged and properly dried woods are absolutely necessary to successfully use this construction method. Remember, you don't want to have to change necks on this kind of guitar.

In closing, I want to again underline that all three of the above-mentioned construction methods have tonal and dynamic advantages and disadvantages. The personal likes of the musician will always play a role in which instrument he or she chooses. One thing is absolutely certain—there is no substitute for attention to detail, good materials and precise workmanship. The most important ingredient in a good sounding instrument is **QUALITY** ➤

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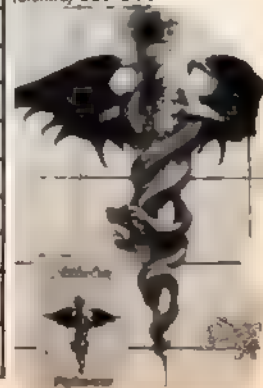
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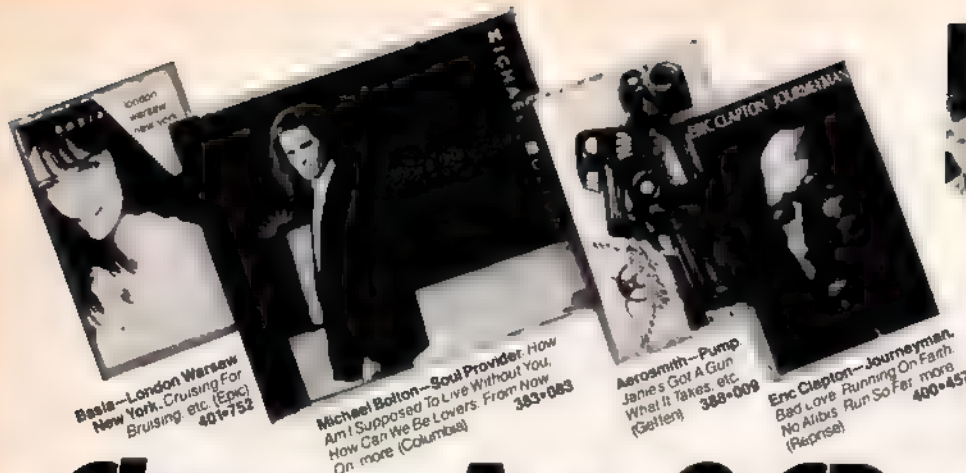
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BY ZEV KATZ



Neil Zlozower

When Randy Rhoads used to seek out guitar teachers on the road to help him hone his classical chops, he was regarded as something of a trailblazer among his rocking peers. Now, barely a decade after his passing, there is a generation of players following his hallowed example, who were weaned on screaming rock, yet who also know the value of being well-schooled at their craft. Players like Steve Vai, Kirk Hammett, Joe Satriani, Tony MacAlpine, Randy Coven, Jennifer Batten, Alex Skolnick and Stu Hamm exemplify the merger of street smarts and book smarts that has arisen as one of Rhoads' more lasting legacies. On the road now with Joe Satriani, and a soloist in his own right (*Kings of Sleep*), bassist Stu Hamm finished a strong runner-up this year to GUITAR's perennial Readers Choice for Man on Bass, Billy Sheehan. As we find out in this interview with fellow bass player, Zev Katz (Robben Ford), Stu got his education at Berklee, but his most valuable post-graduate lessons came from hustling up a living as a musician.

You're in an enviable position. You have your second record out, you're getting a pretty high profile with interviews, and the Joe Satriani tour's happening. What were you doing right before you hit? Were you like everybody else, throwing your amp in the car and playing weddings?

Oh, absolutely. I'm a serious war veteran. I played with an Elvis impersonator for a year. I moved to Dartmouth and worked at the Village Green and played Dartmouth frat dances. I played on a cruise ship for six weeks. I played Atlantic City with tuxedos 'till 4:30 in the morning, where you go out and drink until 10:00 in the morning just to get the taste out of your mouth. In L.A., I was playing in an over 50's singles club, blue ruffled shirts and tuxedos, getting on the table doing "Beer Barrel Polka." But I tell you, it all really paid off. It's all experiences and just learning about music. So, in the long run, now that it's over with, I can say it was a good experience. They are the good old days, but I hope they never come again.

When did you start playing the bass?

I grew up in Champaign, Illinois, where they had a great high school jazz band. My family's all musical. I played flute and had long hair in grade school. I was a real nerd, so being in the jazz band was great, 'cause Champaign Central were state champs. That's where I started playing bass. I learned by reading big band charts.

Playing upright?

Playing upright and electric. It was a great experience, because our junior high school band went to the state championship and this teacher from another school came up to me and said, "You know, I just want to tell you, you really got something. You really should stick at it." When you're 15 years old, that's real important to hear. A little encouragement can go a long way.

Did the Steve Vai hookup take you to the next level?

I met Steve at Berklee when we were 18 and I played his tapes from Frank Zappa. I was living in Boston and I had quit Berklee. I was doing some jazz gigs around town, and I was just in the throes of apathy. My address was Public Alley 427. It was this alley and there were slobes and mud and rats and roaches in the alley. I was actually gonna move to D.C. and get a job in a shoestore. I weighed about 80 pounds. It was real tough, and then I got a call from Steve and I just took this gig for six weeks, a cruise ship to Florida. He said, "Oh, do you want to come up to L.A. and make this record?" So I moved out there and recorded the *Flex-able* album. I played with the Steve Vai band, the Classified, with Tommy Mars and Chris Frasier. We did some dates. We didn't really tour. Cliff Culatan, who signed Joe Satriani to

Relativity, came to all our gigs. Then I went back to Atlantic City, 'cause Steve got the gig with Alcatraz. When I got back into playing and managed to meet a few people, there was a very small cult following from *Flex-able*. At this point, I was doing duet gigs with myself and Scott, the keyboard player on my albums, mostly classical tunes, Gershwin songs, bass and piano, solo bass stuff. I invited Cliff down to a few gigs, and convinced him that there could be some future there. Relativity released *Flex-able* and Cliff signed me. It sounds easy, but I just talked him into it. I put out my first record, and Joe played on it. It was through Joe that I started to get my band. I'm real fortunate. Obviously, you'd like to raise your lifestyle a little bit, but you really can't ask for much more than making your own music and being alive.

What are your earliest memories of listening to music?

My father was a musicologist. He started the first international society for the study of popular music. In the '60s he was at the University of Illinois, and he was friends with John Cage and Ben Johnson, so I grew up around that. I saw the early Mahavishnu when Billy Preston opened up for them; I loved Billy Preston, and I couldn't care less about Mahavishnu. Now I'd be a little bit more conscious of what was going on. But I was always exposed to *Bitches Brew*, and Pink Floyd's *Ummagumma*. Those old days putting on Yes records was a big influence for me. I was always encouraged as far as music. I played piano, and part of me would have loved to have been a concert pianist. I just love the tone that people get out of a piano. There was a great story where I think it was Liszt went to see someone play and tried to get vibrato on the piano for months, and it finally drove him nuts.

What is your favorite repertoire?

Now I love Debussy. I'm a real hopeless romantic as I get older. When I was 19 I'd like every record. I'd key on one track, buy the record, listen to it constantly for a week, get it memorized. Now, it's either an old Yes record on a Sunday morning and pretending I'm 18, or I still like crunch: Def Leppard in stereo. But then music becomes more emotional with moods. "Clair de Lune" just breaks my heart, and I really like Wagner's *Parsifal*. The first act is like approaching the Holy Grail. I like Gershwin a lot, too. *Kind of Blue* was a record that was real important to me. When I was going to high school I played in frat bands, and I always thought, "Miles plays wrong notes and plays out of tune." One night I was like half asleep, listening to it, and I swear Miles said, "Hey Stu!" I swear to God, it was like talking. It was just, "Wow!" But jazz went

from the schlock pop music of white big bands to, technically, as far as you can go with Be-bop, and Miles said, "Hey man, let's play B minor for half a note." **What other music are you into?**

My oldest brother plays Sarod and studies with Ali Akbar Khan. The Sarod is like a fretless sitar, northern Indian music. That music is pure emotion, which really turns me on. Each song has different scales. There's certain pieces that you can only play at certain times of the day. There's one piece called "The Fire Raga," that supposedly Khan-Sab played once, and he was in the hospital for two months because you just burn up when you do it. His dedication to the music is without any idea of commercial success or anything. It's just for the sheer well of emotions. That's real encouraging and impressive to me.

When I was listening to your Bach, I was wondering if you ever saw this book called *Casales and the Art of Interpretation*. It's all about Casales, the master of Baroque phrasing. It's about the architectonics of Baroque music and phrasing and interpretation at it's peak.

When I hear guys like John Pattitucci, Jeff Berlin, guys who can solo over changes, that blows me away. When I was going to Berklee, we did a little of that. But then you talk about a life commitment: if you're gonna really understand what Brecht was doing, and how he's reharmonizing, how you approach notes, it's just a fallen art form. The interpretation of a piece comes from where it's written, and the musicality comes from how you play it.

Have you heard Jeff Andrews from Mike Brecker's band? Ridiculous soloist through changes. He and Mike Stern are like joined at the hip. They hang out together all the time, practice together all the time, and Jeff Andrews has completely blossomed as a player who can solo over changes. It's scary.

What I did on "I Want to Know," is pretty good, but then I hear these guys. I don't like to see Berlin, his technical facility is pretty peerless. He's faster and cleaner than Jaco was. Pattitucci is amazing for the fingering. It's so frightening, but you reach a point where you're just pretty good at a lot of things. You know, first I learned every Chris Squire song. He played with a pick on a Rickenbacker. Then I heard Stanley Clarke and I wanted to be the fastest bass player alive. One of the most important nights of my life was November 8th, 1978. I just got to Boston and Weather Report was at the Orpheum. I really wasn't hip to Jaco. Just the way his heart and body worked together and his ease of communication changed my head to musical things. So I bought a fretless. I went through that phase, and I think you had to, just to learn the vocabulary. Then you start to find

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your own voice. That's the difference I understand you first met Joe at a NAMM show?

I guess it was in '86 in Anaheim. He was being walked around by some people from Relativity. I had just been signed, so I was doing my schtick at the Factor booth. I met Joe, and he agreed to play on my album. I think the first gig that we ever did was that summer NAMM show in Chicago. Jonathan Mover (drums) had met Joe at Hoshino, where they make Ibanez guitars. Jonathan said that he was a big fan, and Joe was looking for a drummer for the NAMM show thing here, and so he sent Jonathan a tape, and he sent me a tape and I met Jonathan about five minutes before sound-check. We went up there and basically winged it, but it was good. When you have accomplished enough musicians, you can give them a tape and they'll be able to play it back to you. Rehearsals are good for nit-picking, but you can get by a lot of the aggravation of 'this is the chorus and this is the bridge' with a tape.

Were the first shows very different?

It was much more of a jam-oriented thing in the beginning. The three of us built a nice improvisation. Then, as the shows got bigger, and we got more popular, a lot of the jams turned into set parts, and it became more of a rock show. But we still have that energy and that life in there that we've had since the

first day.

Did you feel you were playing cover songs, because someone was giving you bass lines?

No. It's important that this band's sound should always be aggressive and exciting, and not sound like a band playing Joe Satriani songs. I've played with Joe long enough that I basically know him and what he wants—when he's gonna want Jonathan and me to keep it rock solid, and when he's gonna want more energy from us. I don't think, live, it can ever be that straight, because it needs the extra punch in the energy. For learning the stuff from *Blue Dream*, it was different. When we learned the first two albums of material, it was basically, "Here's the tape," and I would listen to them just to get the forms and then we would kind of take it from there. For *Blue Dream*, I had more time to actually check out the songs and the parts before going into rehearsal.

I know he loves to play bass. Why did he use you on some songs?

I think there's a part where, just for sound and feel, that he wanted some things he wasn't capable of doing. Every note that I play that ended up on the album, I'm popping and slapping. I can only assume that there were a few parts that he knew I was capable of doing, and thought that I could swing 'em in there. We also ended up doing a few

tracks that didn't end up on the album. He just wanted me to come in there and lay down a bunch of stuff and see where he wanted them and where he didn't. "Bells of LaL (Part 2)" is actually one take at the end of the session.

How did it work with Steve Vai on *Passion and Warfare*?

With Steve, I go in there and sometimes he has charts written out for the sensitive ballads. A lot of the songs are songs that I had played years ago with Steve, like "The Answer" and "The Riddle." So, we'd listen down and I would get the form, and then we would take it four bars at a time, because he's a real nut on perfection. On "Erotic Nightmares," he wanted my input. A lot of times I think he just wanted my sound. I basically heard the song once through. He'd have a lot of his guitars flown over, mixed down to two tracks from another 24-track that he had. I'd listen to get a feel. But whereas "Bells of LaL (Part 2)" I did in one take, which was probably over three and a half minutes long, when I recorded with Steve, he is such a perfectionist, that I'm sure I didn't play more than five seconds on any of Steve's albums without him stopping and checking it against the click track and the rhythm guitar, and punching in for eighth notes and stuff like that. Steve has such a master plan in his head, that at times when doing it, it can seem a

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little sterile, but then there are times when he wants me to go in and I'll be a little more experimental. When he wants it perfectly tight, that's what the song needs. Steve is concerned with my tone and accuracy. Obviously, he can play and effect it perfectly, but it's gonna sound a little different with him playing with a pick than me using my thumb. I use my fingers, also. I like it for the rock stuff, because for that driving rock, you definitely need more of an attack, as opposed to somebody using a pick. But I found that I could approximate that sound using my thumb, and I guess it works.

Because it's rock 'n' roll, is playing three or four notes at a time sort of ridiculous? That's Steve Vai, though, and obviously it's good. I've known Steve since 1978, so I know what to expect. I could imagine someone getting called in cold to his session—that would be quite intimidating. I can find a way to deal with it and enjoy doing it.

What do you do around L.A. when you're around?

Not a whole lot. I can't say that I'm tearing up the studio scene.

Do you want to?

Sure! Absolutely. Part of me wants to be the best, the most sought after. I like playing live, but I like the different styles of a studio player. It's a long term goal. There's some work that I do in L.A., but last year I was a bassist on the road for a year and a half with Joe, and you know how it is. People will call you a couple times, and you're not around, so they just cross you off the list. You have to really keep up with phone calls. I did it to some degree. I know that Jimmy Johnson was still on tour with Holdsworth, and after he did the show, he'd hop on a red-eye back to Los Angeles and do sessions in the day, and get a flight back to Minneapolis for a gig. Tell me about your current equipment.

It's really easy. I'm not an equipment fiend. I don't normally use any effects. I'm using four Hartke cabinets; two 4x10's on top of two single 15's, powered by a Fender BXR Dual-Bass 400. I'm really sold on the Kubicki Factor Bass—they play great. I bring out five Factor basses with me, two tuned regularly. The blue/black Factor I have is number 45 that they built. On the road, I generally set that one up for tapping so the action's pretty low on it. The neck's made out of laminated maple veneers, not a single piece of wood, so you can use more of a delicate touch on it. The resonant tone is way out of playing range, so it's really even, up and down there. Basically, you could take off all four strings at once and the neck won't change that much. I've only broken a string on it once, and the other strings stayed in tune. On the red Kubicki bass, I raised the action and put

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on heavy gauge strings. For Joe's gigs, it's a lot of pounding the eighth notes, which is great. When you get in front of a crowd, it's easy just to lose your touch, so you really have to concentrate. You can get out there when you're excited, and shoot your wad in two songs. The way I play and the amount I sweat, 75% of my tone is the strings. So if one bass goes dead in the middle of a show I've got a spare. My strings are GHS Boomers, gauge PL 105's and 45's. They are the brightest ones I've found, and have the most consistent tone. The way I play, they go dead in half an hour when I'm tapping. I change them before every set. I am a maniac for the bright, real round tone. I use a bass tuned B-E-A-D on "Flying in a Blue Dream" and "Ice Nine." It's like if I had a five-string, but the concept that I have harmonically when I pick up a five-string, it really throws me off. Also, the spacing is too close for the strings on the neck, and I haven't found one I really like yet. A lot of people use five-string, and Joe used one on his album. I have to be able to get that extra fourth down there, so I use that. I have a fretless, and one strung as a piccolo, where on occasion we play "Headless," and I play the guitar line tapping and Joe plays harmonica. You've developed a fair amount of your own techniques. On the *Kings of Sleep* recording, at the end of "Black Ice,"

there was some real fast interesting things that you did. Could you explain them to our readers?

You're talking about the end of the piece, where I'm doing some fills. A lot of it's the double tapping when you tap with the fretting hand and what you get is fast triplets. A lot of it is how you use the triplet, of slapping down with your thumb, and then using the left hand to hit the bass.

So you're doing thumb, hit, pull? (See Example 1.)

Right. I'm usually using almost the balls of fingers two and three on the left hand. It takes a while to get your hand to do it. You're not worrying about the note?

Not at all.

Say I want to play these two D's, right?

That's a tough one. Getting the octave with the triplet thing is kind of tough. Minor 7ths work real good. The last one uses the open E string. It's also hammer-ons. You hit your D, hammer-on to the E, two open E's, slap, the muted thing, and then another hammer-on. (See Example 2.)

You have a raking technique that I think is interesting.

On the Flamenco rake on *Count Zero*, it's basically the triplet, but you're not actually pulling. You're trying to get a lot of pops. It's all in the wrist and I'm bringing the thumb over and hitting it. (See Example 3.)

It's using the thumb, index and middle finger of the right hand?

Right, and you don't really pluck so much, you just play some under the string, and kind of bring your hand over the top. It plucks them itself—you have to work less. I suppose, in L.A., you see guys like Jimmy Haslip, you know, left-handed bass players, who play upside down and do popping. I don't get it. Some things are just not easy to do right away. That's the fun thing about working out classical tunes. There's a few that you can't do. I hear stuff that's just impossible, like "Moonlight Sonata." When I worked it out, I never would have thought that I could have actually played the whole thing, and it took me six months. It was so frustrating, because it's just a finger thing. If you have a piece of music, you can work on it enough, you can get it. It's a matter of practicing it slowly, where you're trying to re-educate your hand. It can be so frustrating, where you just reach the point where you throw it out the window and go run around the block a few times. Tell me about "Terminal Beach."

I like that piece a lot. Are you familiar with the writer J.G. Ballard? He writes these science fiction stories that are really dark, with a lot of stories about insanity. There's a story about this island that's been bombed and twenty years later there's concrete covering every-



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thing up. With the intro I had tried for a long time with a click track to get it perfectly in time, and it just wasn't happening. I had a percussionist, Amy Knowles, come in, who plays in the band called the California E.A.R. in L.A. They do a lot of Slobotnick, new music kind of things. I met her when we both did the David & David tour. I taught her the part and we played it live, without a click track. It happened in one take, which was so gratifying. I mean, that's why even a few mistakes were left in there, because John Pettitucci or Jeff Berlin I'm not. At some points, I had to just go for a feel and not worry about it. But you know how hard it is. I'm really critical. Especially when you're record-

ing, you have to be. There's a lot of, you know, fifths on the bottom of fourths on that song. That's another thing where it just takes a real long time. I tell all my students, obviously you're in a hurry to play "Good Slash."

So that was all tapping, and it was played live with a percussionist? It seems like four fingers with the left hand, and five fingers with the right, but it's not; it's just really two fingers on the right hand. There's one part where you do an Eddie Van Halen thing.

Yeah, I know—I put that in there, but I tried to use it differently. It's not that what I'm doing is anything better, but it's important to be unique. I know Billy Sheehan pretty well, but I've never seen

him play live, and I refuse to go see Stanley Jordan or Michael Manning. I'm scared to hear them, because then I can say, "Oh, man, he plays the third just like this," and then if I like it, I'll have to go home and learn it. I always wanted to be locked away for like three years and not be exposed to any music. Anyway, I try to use that technique, because that's like basic G.I.T.

That's where you're holding down a fifth with your left hand.

Root-fifth-octave, and then just pushing all three down, for the root, and then hitting notes, tapping and pulling them off, so you get the note underneath them. It's a pretty tough technique, and it doesn't always speak. Obviously, when you're tapping both hands, with the tapping and pulling off, especially when they're this close together, this high at the neck, there's a tension. You've really got to pull it to get the notes to ring.

That's great. So, that's a combination of slapping and tapping? That wasn't double tracked at all, that was just playing? I think some of the passages I doubled because I'd just written that song and I couldn't play it as well as I can now.

It was doubled for reinforcement, but not broken up and played separate.

No. On Richie Kotzen's record, that I'm on with Steve Smith, with all the hardware, it's ridiculous. I got the tape and said, I'm not gonna bother to learn this 'cause obviously the guy'll have to show me how you play. There was a couple parts on that where I just physically couldn't play the stuff on a bass, so I had to do a little chop-chop. But on my record, I tried to keep that to a minimum. I'm not Mr. Machine-head. Everything's synched up.

Let's talk about "I Want to Know." How did you play the melody?

With the fake harmonics.

Like the "Birdland"-Jaco thing?

Right, absolutely. That song worked out really well. Buzzy Feiten played great rhythm on that. He's a player from the old school. He gets so worked up. When he was doing the solo for "Black Ice," by the end of it, his face was red and he could hardly breathe. What a great guy. He's just got that tone. He's playing with Mr. Mister now.

Tell me about "Kings of Sleep."

The prelude in C and the bridge is all tapping. As far as compositionally, it's an eight and a half minute song that proves that I did buy *Tales from Topographic Oceans*, by Yes. I listened to the whole thing when I was younger. But it's got that theme that I wrote with Kim Bullard. Harry K. Cody from Shotgun Messiah plays guitar and he's great. He's a fantastic musician. There's just a lot of heart and soul. It ain't gonna get a whole lot of commercial airplay, but I

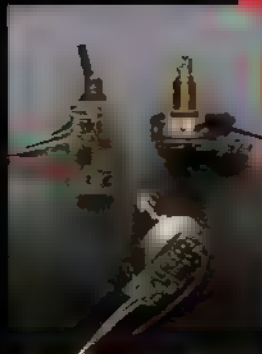
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like it. Basically, it's great that no one's been telling me what to play. So I get to do a lot more, compositionally, on this record. It's different from the first record I'm trying to blend in technique with songs, make it more than just a lot of fast-fast, fun licks in E.

I was curious how you write. Obviously, everybody today has their home studio, and splits things and writes that way.

I have no sequencers. I have a Tascam Porta-5 and a little Roland drum machine. I love to sit around and play and come up with new stuff. Then I lie in bed and I hear it all going on up here. I play keyboards a little, so I can sometimes switch over to write melodies. But a lot of it is just arranging in my head, and using the bass so I can hear one part then coming up with another one. The 4-track I use really for writing, because after you go into record in a real studio, you come back, and there's just no way you can get your 4-track to sound like anything. I read that you sometimes do a little teaching at G.I.T. What do you do with your students there?

A lot of the B.I.T. guys come for one lesson. They ask "How do you play 'Peanuts?'" and they leave. They steal your licks for one hour while you take some of their parents' money. That's not really too gratifying. As far as teaching, obviously you can't teach them anything. I just try to point the way with some technique. I'm not that good at teaching theory. I try to give them ideas to go work. I know some good teachers where you have one lesson, and you don't need another one for half a year. Teaching can be fun, and if you get a guy who's young, you try to share. You learn a lot about your own technique when you're teaching. I'm not a lead player, I try to fit in as a function of the bass. That's why it works with Satriani. You groove with it on eighth notes and rock. I tell students, if that's not your basic foundation for being a bass player, you should have stayed on guitar.

Is the "Peanuts" thing an albatross for you? No, not yet. There's times when I think to myself, "Oh God, not again," even though I still really enjoy playing it. I realize that the last tour with Joe, we were playing in front of 400 people. With this tour we're in front of up to 4,000 people, so I'm still exposing it to new people. And people who know me enjoy seeing me play that. It's one of the mainstays of my repertoire. So at this point, I still enjoy it quite a bit. Ask me when I'm 50. What kind of plans do you have for the next year or so?

I might try to get a band together and just do some spot dates, because obviously, at some point, I've gotta do that. That's a little frightening, you know, but in the long run, playing your own music live is the ultimate gas.

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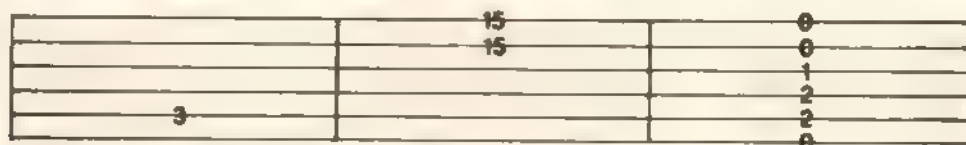
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TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

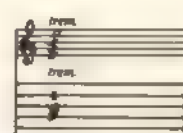
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



SLIDE: The first note is struck and then the same finger of the first hand moves up the string to the location of the second note. The second note is not



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



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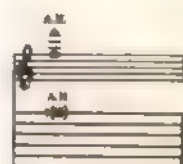
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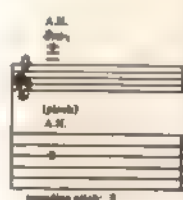
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NATURAL HARMONIC: The first hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



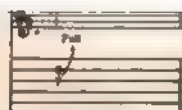
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



CRUSH BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the first hand or tremolo bar.



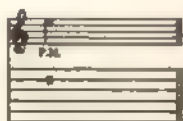
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the first hand or tremolo bar.



PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the first hand ("T" indicates "tapped" notes).



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

By Andy Aledort

LONG TIME

"Long Time" is the second half of the piece "Foreplay/Long Time," from Boston's first, classic album, starting at 1:57 of the entire piece (the starting point of this transcription). The song opens with Tom Scholz playing chords on a Hammond organ, arranged here for guitar, supplemented by guitars playing a variety of pick slides, treated with generous doses of analog echo and reverb. The bass drum enters at 2.22, establishing time and creating a four-bar intro into the new tonality F. The chordal rhythm part played on organ is arranged here for guitar, as are all the pertinent organ parts throughout the tune, and this rhythm part is repeated for the verses. The lead guitar plays lines based primarily on F pentatonic major (F,G,A,C,D) with the addition of the fourth (Bb). The sound of this guitar is a prime example of Tom Scholz's sonic innovations, having utilized the technology that went into the creation of signal processing devices such as the Power Soak and the Rockman. This technology

allowed Tom to get the sound of a massively overdriven Marshall at a lower, more recordable level, utilizing chorus-ing and compression effects as well, and Tom has since created a myriad of guitar signal processing effects and amplifiers. The slow, wide vibratos in this eight-bar solo section are created by shaking the entire guitar, using the weight of the instrument to help create the vibrato; this facilitates playing a very slow vibrato.

One of the coolest things about Boston's music is in the arrangements, as Tom combines heavily distorted guitars with acoustic guitar and organ, not to mention three-part vocal harmonies, creating a wide spectrum of sound without making the song sound cluttered. Notice also how he balances these instruments in the mix, particularly the two heavily distorted guitars, which are split hard left and right to enhance the effect of the high harmonics played in harmony throughout the verses. The break between the verses is again based on F pentatonic major. All the leads on this

tune are played by Barry Goudreau, and notice his excellent control and phrasing.

For the solo, Barry utilizes F pentatonic minor also (F,Ab,Bb,C,Eb), and he plays with a lot of energy, creating a bit of a reckless feel. Notice the tremolo bar activity, used mostly for severe vibratos. On the outro, Barry elaborates on the reckless approach, creating great sounds.

On the technical end, Tom explains in the July '87 issue of GUITAR that he used a Les Paul Goldtop with Marshalls and 100 watt Ampegs, utilizing a Power Soak and heavy equalizing before and after the amp. The guitar sound was heavily processed, so it was distorted before it got to the amp, where it was distorted further. The recording mics were placed right on the speakers, which were standard Celestions.

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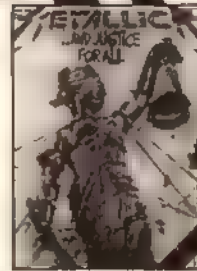
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straightforward pop on this tune. The song begins with acoustic guitar playing riffs based on E pentatonic minor (E,G,A,B,D) in first position (notice that the guitar is tuned down a half step), backed by organ and fretless bass in $1\frac{1}{2}$ time. For the pre-chorus, the guitar arpeggiates the chords, allowing the strings to ring throughout a series of changes. The guitar part on the chorus is very spare, made up primarily of whole and half note chords, creating a wide open, airy sound. The electric lead guitar enters right before the bridge, playing single-note lines, again based on E pentatonic minor; this scale is also used for fills during the bridge and the guitar solo itself. The solo is played in a straight-ahead blues style, incorporating some stock Johnny Winter-ish riffs, featuring a thin, slightly distorted, Strat-y tone. During the rideout, notice how the acoustic guitar adds succinct little fills between the ad-lib vocal

STEAL AWAY (THE NIGHT)

This is a transcription of the live version of this song, found on the *Tribute* album. The original studio track is on Randy Rhoads' first album with Ozzy, *Blizzard of Ozz*, and it's interesting to compare the two versions to see how he translated the multi-overdub studio version to a live, one guitar situation. The primary rhythm parts are played virtually the same way, with all the fills occurring as intrinsic elements of the main guitar part, including the artificial and natural harmonics and tremolo bar, used primarily to create very wide vibratos. The main rhythm part features bass notes played on the low E string, combined with moving triads on the 4th and 3rd strings, outlining the chord progression E5-D5-E5-D5-E5, C5-Bb5-F#5-B5, back to E5. This is a wacky riff harmonically, and it shows some of Randy's creativity in writing rhythm parts. Another unusual element is his use of chromatically ascending octaves in bars 7 and 8 of the chorus starting on B over the B(V) chord

The solo begins over G, with Randy utilizing G pentatonic minor (G,Bb,C,D,F), augmented with the b6th (Eb), intimating G Aeolian (G,A,Bb,C,D,Eb,F), and the b5 (Db). This is followed by a G diminished arpeggio, descending and ascending, which Randy harmonized on the studio track. Over the next chord, B, Randy utilizes the B blues scale (B,D,E,F,F#,A), throwing in the major 3rd, D#

During the last verse, Randy throws in some off-the-wall stuff, like the tritone-shaped riff in bar 8 (Bb-E-B), and the toggle switch routine in bars 13 and 14, played by turning the volume completely off one of the pickups and switching the toggle switch back and forth in time,

essentially turning the guitar sound on and off. Overall, Randy displays great energy in his playing on this tune, and this spirit is something that he brought to almost all of his recordings.

UP ALL NIGHT

This song is played using the tried and true Motley Crue-d technique of tuning down one whole step. This transcription is written as if the guitars were tuned normally, to facilitate reading. The song begins with an extracted background vocal part from the chorus, combined with synth and vocal overdubs. The main rhythm part utilizes double-stops, which outline D5 and E7, played over an E pedal. Notice on the verse and chorus sections how distorted guitar is mixed with clean, direct guitar, giving a unique presence to the sound. The pre-chorus features arpeggiated chords, allowed to ring throughout the section. During the little break before the second verse, the guitar plays lines based primarily on the E blues scale (E,G,A,Bb,B,D), ending on the major 3rd, G#. Notice the heavy overdrive, which helps to accentuate the artificial harmonics, as well as the maxi-wide vibratos. The guitar solo begins with a shift in tonality to F#m, featuring lines based on F# Aeolian (F#,G#,A,B,C#,D,E) and again notice the loose, slippery articulation and very wide vibratos. This then moves into G#m, with lines based on G# Aeolian (G#,A#,B,C#,D#,E,F#) and the G# blues scale (G#,B,C#,D#,F#), and the overall phraseology is based on moving between sustained notes and cramming in as many as possible. The pre-chorus and chorus are then restated, this time one whole step higher. It's possible that standard-tuned guitars were used for this section, playing the previously used open-string shapes, now sounding one step higher

THE MYSTICAL POTATO HEAD GROOVE THING

This song begins with standard rock 'n' roll chords played over a half time drum feel, fleshed out with single-note riffs based on the E blues scale (E,G,A,Bb,B,D). The overall tonality in the beginning is E (minor) pedal, with reference to C7 in bar 16. The brief break before the primary rhythm part and melody enter features a move to the V chord, B, and the single-note lines are based on what Satriani calls B Phrygian dominant (B,C,D#,E,F#,G,A). The primary rhythm part sets up and E5-D5-B5 chord progression, over which Joe plays a melody based on E Mixolydian (E,F#,G#,A,B,C#,D), making reference to E pentatonic major as well (E,F#,G#,G,C#). The fast 16th-note riff

which appears at the end of the basic melody (and reappears after the melody is restated) is played by tapping on with wide stretches, damping the strings with the right hand behind the left; this is rather difficult to articulate as well as Joe does, so your work is cut out for you. Notice throughout the piece Joe's abundant use of natural harmonics played on the high E and B strings

The solo features some Billy Gibbons-y stuff, played over a semi-backwards drum beat. Here, Joe starts with the B blues scale (B,D,E,F,F#,A), moving into B Dorian (B,C#,D,E,F#,A) for the fast 16th-note riff. Joe ends his phrase over the Bm tonality, with a tapped riff using the edge of the pick to tap, incorporating the b5 (F), then moving into a Gm tonality, over which Joe uses G Dorian (G,A,Bb,C,D,E,F) and the G blues scale (G,Bb,C,D#,D,F). The song then refers to a B tonality, with Joe playing Chuck Berry double-stops, before restating the B Phrygian dominant mode, this time the notes being articulated by bouncing the right hand off the bar pointed backwards, thus raising the pitch of each note, before moving back to the original rhythmic pattern and melody. This song features many of the techniques Joe has become known for, and playing the transcription will give you great insight into his approach.

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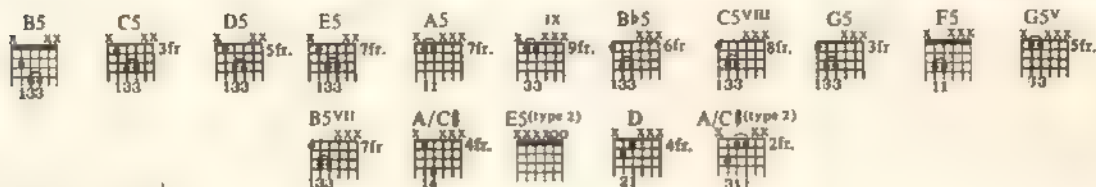
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MYSTICAL POTATO HEAD GROOVE THING

As Recorded by Joe Satriani
(From the album FLYING IN A BLUE DREAM/Relativity Records)

Music by Joe Satriani



Uptempo Rock ♩ = 176

Intro N.C.

Rhy Fig. 1 N.C.

(end Rhy Fig 1)

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Gtr. II

slack *Harm (8va)

trem bar slack *Harm

vib w/bar

*Do not pick. Lightly touch string at 4th fret while letting bar rise to pitch.

Gtr. I

P.M.-----4

*Rhy Fig 2

(end Rhy. Fig. 2)

let ring - - - 4

*Two gtrs arr for one.

w/Rhy Fig 2 (2 times)

sl

1/2 1/2

1 2

B5 C5 B5

(Gtr. II out) (Cont. in notation) sl

slack

Gtr. Rhy. Fig. 3

trem bar slack

P.M.-----4 P.M.-----4

*Two gtrs, arr for one

G5 F#5 B5 F#5 E5

w/Fill 2 (4th time only)

w/Fill 1 (1st & 3rd times)

B5

Play 4 times

Bm7/11 (end Rhy. Fig. 3)

sl

P.M.-----4 P.M.-----4 P.M.-----4

Fill 2

sl

sl

sl

sl

Fill 1

Harm - - - Harm - - - Harm - - -

(8va)

Harm - - - Harm - - - Harm - - -

ES

w, Rhy. Fig. 4

• Riff A

*Damp strings with R H behind L H to avoid notes ringing over each other

38 GUITAR, AUGUST 1990

w/Rhy. Fig. 3 (6 times)

E5 Harm (15ma) G5 F#5 E5 F#5 E5 D Harm (8va)

B5 Bm7/11 E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

A H (8va) 2va

trem bar 2va

A.H pitch C#

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

sl steady gliss 1/2 Full 1 2 Full 1 2

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

8va 1/2 semi-harm 1/2 Full Harm (8va) 1 sl

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

8va 1/2 Full 1/2 Full P M 1/2 Full

The musical score for guitar consists of two staves. The top staff is in treble clef and contains a melody with various chords and techniques. The bottom staff is in bass clef and contains a bass line with a wavy line labeled 'vib. w/bar' and a 'sl' (slide) instruction.

Chords and Techniques:

- D:** Chord indicated above the first measure of the melody.
- B5:** Chord indicated above the fifth measure of the melody.
- Bm7,11:** Chord indicated above the sixth measure of the melody.
- Techniques:** The melody includes triplets (indicated by a '3' in a bracket), slurs, and a slide ('sl') in the final measure. The bass line includes a wavy line labeled 'vib. w/bar' and a slide ('sl') in the final measure.

w/Rhy. Fig. 4
& Riff A



B5 E5 D5 E5

[illegible][illegible]

The image shows a musical score for a piece titled "Siva" by B5. The score is written for guitar and includes a bass line. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The melody consists of eighth and quarter notes, often beamed together, with accents and slurs. The bass line is represented by a single staff with fret numbers (17, 16, 15, 14, 13, 12) written below it, indicating a descending sequence of notes. The score is divided into two systems, labeled B5 and E5 at the top.

D5 E5 To Coda

D5 E5 B5 w/Rhy. Fig. 5 (4 times) (B5) D5 E5 B5

D5 E5 B5 D5 E5 B5

D5 E5 B5 w/Rhy. Fig. 6 (3½ times) D5 E5 B5

• 1 2 Full

• 1 2 Full

• 1 2 Full

• Pull bar up 1/2 for G# (1 16fr.), E (2 17fr.) will rise a whole step on most grts.

Rhy. Fig. 5

D5 E5 B5

Rhy. Fig. 6

D5 E5 B5

The image shows a musical score for the piece "The Wind" by George Gershwin. The score is written for guitar and piano. It is in G major (one sharp) and 2/4 time. The piece is marked "Moderato".

The score is divided into two systems. The first system begins with the guitar playing a melody in the treble clef, featuring slurs, accents, and dynamics like *p* (piano), *f* (forte), and *sf* (sforzando). The piano accompaniment is in the bass clef, providing harmonic support with chords (D5, E5, B5) and a bass line. The second system continues the melody and accompaniment, with the guitar playing more complex figures and the piano providing a steady bass line. The score is labeled "The Wind" and "George Gershwin".

*Tap & slide w/edge of pick throughout next 4 1/2 bars except where noted.

[illegible]

*1 H slide

[illegible]

51

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a 2/4 time signature. The melody is written on a single staff, with notes beamed in groups of two and four. Above the staff, there are dynamic markings: 'P' (piano) and 'Full' (full). Chord symbols 'Bb5' and 'C5' are placed above the staff, and 'G5' is placed below the staff. The second system continues the melody, with notes beamed in groups of two and four. Above the staff, there are dynamic markings: 'P' (piano) and 'Full' (full). Chord symbols 'Bb5' and 'C5' are placed above the staff, and 'G5' is placed below the staff. The score concludes with a final note marked 'sf' (sforzando).

F5 G5^v G D5 E5 D5 B5^{VII}

w Rhy Fig 6 (3½ times)

D5 E5 B5

12 (12) 10 10 10 10 10 10 9 7 9 7 9 7 9 7 9

[illegible][illegible]

w/Rhy. Fig. 1
N.C.

B5 C5 B5 sl

Harm. (8va)

trem. bar
vib. w/bar = 1 (w/echo repeats)

12 7 3 (5) (5) (5)

*Pull up on bar

The musical notation shows a guitar solo on a treble clef staff. The key signature has one sharp (F#). The solo begins with a whole note G4, followed by a half note A4, and then a quarter note B4. There are two measures of rest. Then, there is a quarter note C5, followed by a quarter note D5, and then a quarter note E5. Above the staff, there are annotations: "(Gtr. I out)" above the first measure, "slack" above the second measure, "loca" below the third measure, "trem bar" below the fourth measure, "slack" below the fifth measure, "w/Rhy. Fig. 3 (4 times) E5" above the sixth measure, "8va-" above the seventh measure, and "1/2" above the eighth measure. Below the staff, there are fret numbers: "14" and "12".

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5
8va

The musical notation is presented on two systems. The top system features a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with notes G5, F#5, E5, F#5, E5, D5, B5, and a Bm7/11 chord. The second staff continues the melody with notes G5, F#5, E5, D5, C#5, and B5. The bottom system consists of two empty staves, likely for bass and guitar accompaniment. The notation includes various musical symbols such as accidentals, stems, beams, and dynamic markings like 'Full' and '1/2'.

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5
 Harm. --- Harm. --- Harm. --- Harm. --- Harm. --- Harm. --- Harm. --- Harm. ---
 (8va) (15va) (15va) (15va) (15va) (15va) (15va) (15va)
 loco
 8va- 1/2
 sl. sl.
 Harm. --- Harm. --- Harm. --- Harm. ---
 12 7 0 0 12 7 5 0 4 3 2 2 2 0 0 12 14 12

G5 F#5 E5 F#5 E5 D5 B5 Bm7/11 E5
 8va-----
 Full Full 1/2 3
 Full 1/2
 (12) 17 (17) 18 21 21 10 22 20 20 (20)

Musical score for guitar, showing a sequence of chords (G5 F#5, E5, F#5, E5, D5, B5, Bm7/11) and a melodic line with triplets and slurs. The score includes a "D.S. al Coda" instruction and a "vib. w/bar" section.

Coda Rhy. B^5 w/Riff A (2 times) $\text{A/C}\sharp$ G E $\text{E}^5(\text{type 2})$ D $\text{A/C}\sharp(\text{type 2})$ G E $\text{E}^5(\text{type 2})$ (end Rhy. Fig. 8)
 Fig. 8a 8va 1 1/2 P.M. P.M. P

trem. bar 1 1/2 (12) (12) (12) 7 7 6 4 4 7 6

[illegible]

BASS LINE FOR MYSTICAL POTATO HEAD GROOVE THING

As Recorded by Joe Satriani
(From the album FLYING IN A BLUE DREAM Relativity Records)

Music by Joe Satriani

Uptempo Rock ♩ = 176

Intro

8

N.C.

1.2.3.

4.

N.C.

B5 E5 D5 E5

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

E5 G5 F#5 E5 F#5 E5 D B5 Bm7/11

B5 E5 D5 E5

B5 E5 D5 E5

B5 E5 D5 E5

B5 E5 D5 E5

D5 E5 B5 D5 E5 B5

sl. H H H

sl. H H

System 1: Chords D5 E5 B5, D5 E5 B5. Includes harmonic markings (H) and fretboard diagrams with fingerings (5, 7, 7, 5, 7, 5).

System 2: Chords D5 E5 B5, D5 E5 B5. Includes vibrato markings (v) and fretboard diagrams with fingerings (5, 7, 7, 5, 7, 5).

System 3: Chords D5 E5 B5, D5 E5 B5. Includes harmonic markings (H) and fretboard diagrams with fingerings (5, 7, 7, 5, 7, 5).

System 4: Chords A5 B5, Bb5 C5, G5. Includes harmonic markings (H) and fretboard diagrams with fingerings (5, 7, 7, 5, 7, 5).

System 5: Chords Bb5 C5 G5, Bb5 C5 G5. Includes harmonic markings (H), slide markings (sl), and fretboard diagrams with fingerings (5, 7, 7, 5, 7, 5).

System 6: Chords Bb5 C5 G5, F5 G5, D5 E5 D5 B5. Includes harmonic markings (H), slide markings (sl), vibrato markings (v), and fretboard diagrams with fingerings (5, 7, 7, 5, 7, 5).

D5 E5 B5 D5 E5 B5

D5 E5 B5

NC 8va

loca B5 C5 B5

NC.

E5 G5 F#5 E5 F#5 E5 D5 B5 Bm7/11

4. B5 Bm7/11 B5 E5 D5

E5 B5 E5 D5

E5 B5 A/C# E5 D A5

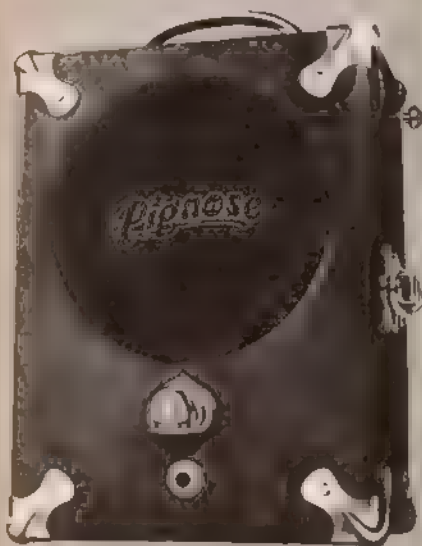
E5 B5 A/C# E5 D A5

E5 G5 F#5 E D5 C#5 B5 G5 F#5 E

3. G5 F#5 E5

Detailed description of the sheet music: The page contains eight systems of guitar notation. Each system consists of a treble staff and a bass staff. The music is written in E major, indicated by one sharp (F#). The first system includes chords E5, G5, F#5, E5, F#5, E5, D5, B5, and Bm7/11. The second system is marked with a '4.' and includes B5, Bm7/11, B5, E5, and D5. The third system includes E5, B5, E5, and D5. The fourth system includes E5, B5, A/C#, E5, D, and A5. The fifth system includes E5, B5, A/C#, E5, D, and A5. The sixth system includes E5, G5, F#5, E, D5, C#5, B5, G5, F#5, and E. The seventh system is marked with a '3.' and includes G5, F#5, and E5. The notation includes various guitar techniques: slides (sl), bends (b), and harmonics (H). Fingering numbers (1-4) are provided for many notes. The music is written in a style typical of rock or pop guitar.

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By Robert Phillips

Melody and Harmony

We often think of melody and harmony as two interdependent yet at the same time independent components of music. But an age old device of intertwining the two into one continuous line can give the impression of both melody and harmony at the same time. Let's examine the similar use of this technique in the music of Steve Morse and that of J.S. Bach.

Example 1 is from "Modoc," the last cut on Steve Morse's *High Tension Wires* recording. Notice that the entire tune consists of a series of arpeggiated chords, yet it is distinctly melodic. If you were asked to isolate the notes that

were melodic from the rest, you would quickly realize that, with the possible exception of some of the bass notes, you also hear the whole thing as being melody. A brief performance note: Hold each note as long as is practical and allow open strings to ring rather than muting them, to fill out the harmony and create a smooth flow.

The next example is from J.S. Bach's Sonata in B minor (BWV 1002), which was originally written for unaccompanied violin. The Sonata is a multi-movement work, and this is from the "Double," which is a type of variation on whatever movement precedes it. (We'll examine that more closely in some future column.) Once again, we find a series of continuous arpeggios, and once again we find that the piece is distinctly melodic, and yet the melody cannot be isolated from the arpeggios. Although when played on the violin the notes cannot be sustained as I suggested in "Modoc," on the guitar, playing this will present no problems.

Ex 1
Open E string
 G - F# - E - D - C#
 D - C# - B - A - G
 A - G - F# - E - D

Ex 2
Standard tuning

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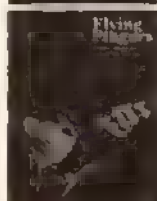
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TAPPING INTO THE MODES

I believe learning the modes is the single most important musical thing you can do to improve your playing ability. This process can be very tedious, but the end result is well worth it. In this column, I will show you some tapping licks that I came up with to make learning the modes easier and more fun.

I'll also show you a quick way to recognize what key you're in when playing in any given mode. There's no point in playing in a modal position without knowing what key it's related to. Without this understanding, you can be stuck in the same old box position, only this time it will be a mode. That defeats the whole purpose of learning the modes, which is to open up the neck. For a look at the modes see Example 1. Example 2 is a tapping exercise which taps out the root, 5th, octave and third of each mode. While playing this, say the names of the modes to yourself as you do them in order.

Knowing the order of the modes will lead you naturally to the next segment of the column—finding the key they relate to. Example 3 shows you how to do this. Observe the order of the modes and simply count back the degree of whatever mode you're in. For example: E Dorian is the second degree of something. What you do

is go up the E Dorian scale and count back two from the octave. Always start your count with the octave as one. Whatever note you land on is the key you're in—in this case D. Example 3 should make this very clear. Stay with this lesson a while now and come back to it from time to time if you need a brush up.

Ex. 1 Modes in G Major

Ionian (G major) Am7 Bm7 Cmaj7

Dorian Phrygian Lydian

Mixolydian Aeolian Locrian

D7 Em7 F#m7(b5)

Ex. 2 Tapping

(maj7 ionian) Am7 dorian

Bm7 phrygian (maj7 lydian) D7(m mixolydian)

Em7(aeolian) F#m7(b5)(locrian)

Ex. 3 Finding the key you're in

Im7-E Dorian IIIm7-F Phrygian IVmaj7-E Lydian

Key of D Major Key of C Major Key of B Major

V7-E Mixolydian VIIm7-E Aeolian VIIIm7-E Lydian

Key of A Major Key of G Major Key of F Major

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Moderate Rock ♩ = 120

The musical score is written for guitar. The top staff shows the melody with various chords indicated above it: Cm7, F, Bbm9, Eb13, C, and F#m9. A tempo marking "In time" is placed above the C chord. The bottom staff contains rhythmic notation, including eighth notes, quarter notes, and sixteenth notes, along with dynamic markings like "pp(Fade in)", "cresc.", "mf", and "f". There are also performance instructions such as "pick slides--(w/heavy echo & reverb)" and "(w/echo effects)".

**Chord is sustained for approx. 5 sec before
bass drum enters, establishing time (at 2:22)

[illegible][illegible]

AUGUST 1990, GUITAR 55

Uh, time does - n't wait for me, — it keeps on call - ing —

Sail on — on a dis - tant high - way, — yeah

I've got to keep on chas - in' a dream, — I've got to be on my — way —

Wish there was some-thing, I could say.

Well, I'm

Chorus
w/Rhy. Fig. 4 (3 times)

F (type 3) Eb (type 2) Bb (type 3) F (type 3) Eb (type 3) Bb (type 2)

tak - in' my time, I'm just - a mov - in' on — You'll for - get a - bout me af - ter I've been gone And I

F (type 3) Eb (type 2) Bb (type 3) F (type 3) Eb (type 2) Dm

take what I find, I don't want no more — It's just out-side of your front door —

(Bkgd voc.) Oo, oo

(Half-time feel)

G A Bb (type 2) 2nd time to Coda

Ah, yeah, yeah! Oo, It's been such a long time, it's been such a

Gtrs I, II & III

(Double-time feel)
w. Rhy. Fig. 1 (4 times) (Gtr. IV tacet)
& Rhy. Fill 1 (8 times) & Fill 1

F^x F9 Bb sus4 Bb

long time!

Gtr I rake P sl P sl P sl P 1 2 1 2

Fill 1
Gtrs III & IV

A H (8va)

A H

Rhy Fill 1

F5 (Kybd)

Handwritten musical score for the song "Well, I get no". The score is written for a vocal line and a guitar line. The key signature is B-flat major (Bb). The tempo is marked "mod". The score is divided into four measures, each with a different chord: Bbbsus4, Bb, Fx, F9, and Bbbsus4.

Vocal Line:

- Measure 1: Bbbsus4. Notes: G4, A4, Bb4, A4, G4. Lyrics: "Well, I get no".
- Measure 2: Bb. Notes: G4, A4, Bb4, A4, G4. Lyrics: "Well, I get no".
- Measure 3: Fx. Notes: G4, A4, Bb4, A4, G4. Lyrics: "Well, I get no".
- Measure 4: F9. Notes: G4, A4, Bb4, A4, G4. Lyrics: "Well, I get no".
- Measure 5: Bbbsus4. Notes: G4, A4, Bb4, A4, G4. Lyrics: "Well, I get no".

Guitar Line:

- Measure 1: Bbbsus4. Notes: G4, A4, Bb4, A4, G4. Techniques: ppp, full, loco, sl.
- Measure 2: Bb. Notes: G4, A4, Bb4, A4, G4. Techniques: full, 1/2, full 1/2, full, sl.
- Measure 3: Fx. Notes: G4, A4, Bb4, A4, G4. Techniques: full, 1/2, full 1/2, full, sl.
- Measure 4: F9. Notes: G4, A4, Bb4, A4, G4. Techniques: full, 1/2, full 1/2, full, sl.
- Measure 5: Bbbsus4. Notes: G4, A4, Bb4, A4, G4. Techniques: full, 1/2, full 1/2, full, sl.

Lyrics:

Well, I get no

2nd Verse
w/Rhy. Fig. 1 (5 times)
& Rhy. Fill 1 (7 times)
FX

[illegible]

but in my mind, — deep in my mind, — I can't for - get a - bout you, — wo.

w/Rhy. Fig. 2 & Rhy Fill 2 Bbsus4 Bb

w/Rhy. Fill 1 (3 times) Fx F9 Bbsus4 Bb w/Rhy. Fig. 3 Fx F9

Good times _____ and plac-es that re-mind-me, _____ yeah.

w/Rhy Fill 2 Bbsus4 Bb Eb w/Rhy Fill 1 (2 times) Fx F9 Bbsus4 Fx

I'm try'in' to for-get your name _____ and leave it all be-

F/C C(type 2) F/C C(type 2) Bb(type 2)

hind _____ me They're com-ing back to find _____ me

Bbsus2 w/Rhy. Fig. 4 (2 times) F(type 3) Eb(type 2) Bb(type 3) F(type 3) Eb(type 2) Bb(type 3) D.S. al Coda

Guitar solo F¹ Cm Eb(type 2) Bb(type 3) F¹

Coda Bb(type 3) Gtrs II III & IV Well, I'm

long time!

Gtr I Full trem bar grad bend

f Full (15) 2½

Cm Eb(type 2) Bb(type 3) ©1fr. F Rhy. Fig. 5 F¹ A.H. (15ma)

pick slide 1 2 H A H

Full P Full P Full P Full P Full P Full P Full P Full P

13 16 13 15 13 16 13 15 13 16 13 15 13 16 13 15

w/Fill 2 (2 times)
A \flat 5

F5 G5 A \flat 5

w/Fill 3
B \flat 5 Caus4 C III

Yeah, _____ hey! _____

(grad. descent)
trem bar

trem bar

Caus4 C III G5 B \flat 5 Caus4 C III

3rd Verse
w/Rhy. Fig. 1 (5 times)
& Rhy. Fill 1 (7 times)
F \times F9

It's been such a long time, _____

pick slide

trem bar

sl.

trem. bar

sl.

loco Gtrs. I & III

sl.

B \flat aus4 B \flat F \times F9 B \flat aus4 B \flat F \times F9

I think I should be go - ing, yeah. Uh, time does-n't wait for me, _____

A.H.

Gtr. I

Gtr. III

Fdbk.

A.H.

Fdbk.

Fill 2
(Kybd.) H

P

H

P

Fill 3
(Kybd.)

Bbsus4 Bb F^x F9 w/Rhy. Fill 2 Bbsus4 Bb w Rhy Fill 1 (3 times) F^x

it's keeps on call ing _____ There's a long road _____

(Both gtrs.)

Bbsus4 Bb w/Rhy. Fig. 3 F^x F9 w/Rhy. Fill 2 Bbsus4 Bb Eb w/Rhy. Fill 1 (2 times) F^x F9

— I've got to stay in time_ with, yeah. — I've got to keep on_ chas-in' that dream, —

A H (Sva) Gtr I Gtr III

Bbsus4 F^x F C C (type 2) F C C (type 2) Bb (type 2)

— though I may nev-er find _____ it I'm al-ways just be-hind a bit _____

P M

Begin fade

B \flat (type 3) E \flat (type 2) F (type 3) E \flat (type 2) B \flat (type 3) E \flat (type 2)

Ah, yeah! — Oo. — Oo! — Tak - in' my time. — I'm just tak - in' my time! — Oo. —

Full Full Full 1½ P PH PH PH P

trem bar

F (type 3) E \flat (type 3) B \flat (type 3) E \flat (type 2) F (type 3) E \flat (type 2)

Tak - in' my Yeah! — I'm just tak - in' my time. — oh! — time. — Oo. — Tak - in' my time. —

1½ sl 1/2 1/2 1/2 1/2 1/2

trem bar (Depress & vib w/bar simultaneously) trem bar

1½ sl 1/2 1/2 1/2

B \flat (type 3) E \flat (type 2) F (type 3) E \flat (type 2) B \flat (type 3) E \flat (type 2)

Oo. — Tak - in' my time. — Oo. —

5½ 5½

trem. bar trem. bar

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TOM SCHOLZ & BRAD DELP



PILGRIM'S PROGRESS

Tell me about the evolution of the band.

BRAD: I met Tom around 1970. About two weeks after I met him, the band had made plans to go into a local 8-track studio to do a demo. So I went in with them and one of the first songs we did was called "Ninety Days," which later turned into "More Than a Feeling." Another song that they'd already recorded once and we re-recorded was called "San Francisco Day," which turned out to be "Hitch a Ride," which is also on the first album. So, those songs had their inception back then.

The vocal harmonies seem to have been a trademark with the band from the beginning.

BRAD: When I first started playing with Tom, we didn't have any harmonies at all. I was the only singer, and we were doing a lot of Deep Purple and Led Zeppelin and that kind of stuff. It was only when we got in the studio that we started doubling up on the lead vocals, and we'd try little harmony parts here and there. My big influence in music was the Beatles, and prior to meeting Tom, I was in a band that did almost all Beatles songs for a while. So, we used to work out all their harmony parts. When Tom and I went into the studio, we'd start with a basic three-part harmony idea and work little changes into it as we went along. Just changing one note would change the whole chord structure. We'd just go back and forth making little changes and go along until we hit upon something that

With three multi-million selling albums in a row, Tom Scholz, the composer and multi-instrumentalist/leader of Boston, and his trusty singer, Brad Delp, have more in common with the tortoise of the fable than with any other legendary hit-making conglomerates around. As devoted fans who jubilantly celebrated the release of *Third Stage* a couple of years ago, after a six-year layoff, will learn from this interview, all three Boston albums of first takes couldn't have happened any faster. We sat down with Tom and Brad to find out which might come first, the next Boston Lp, or the millenium.

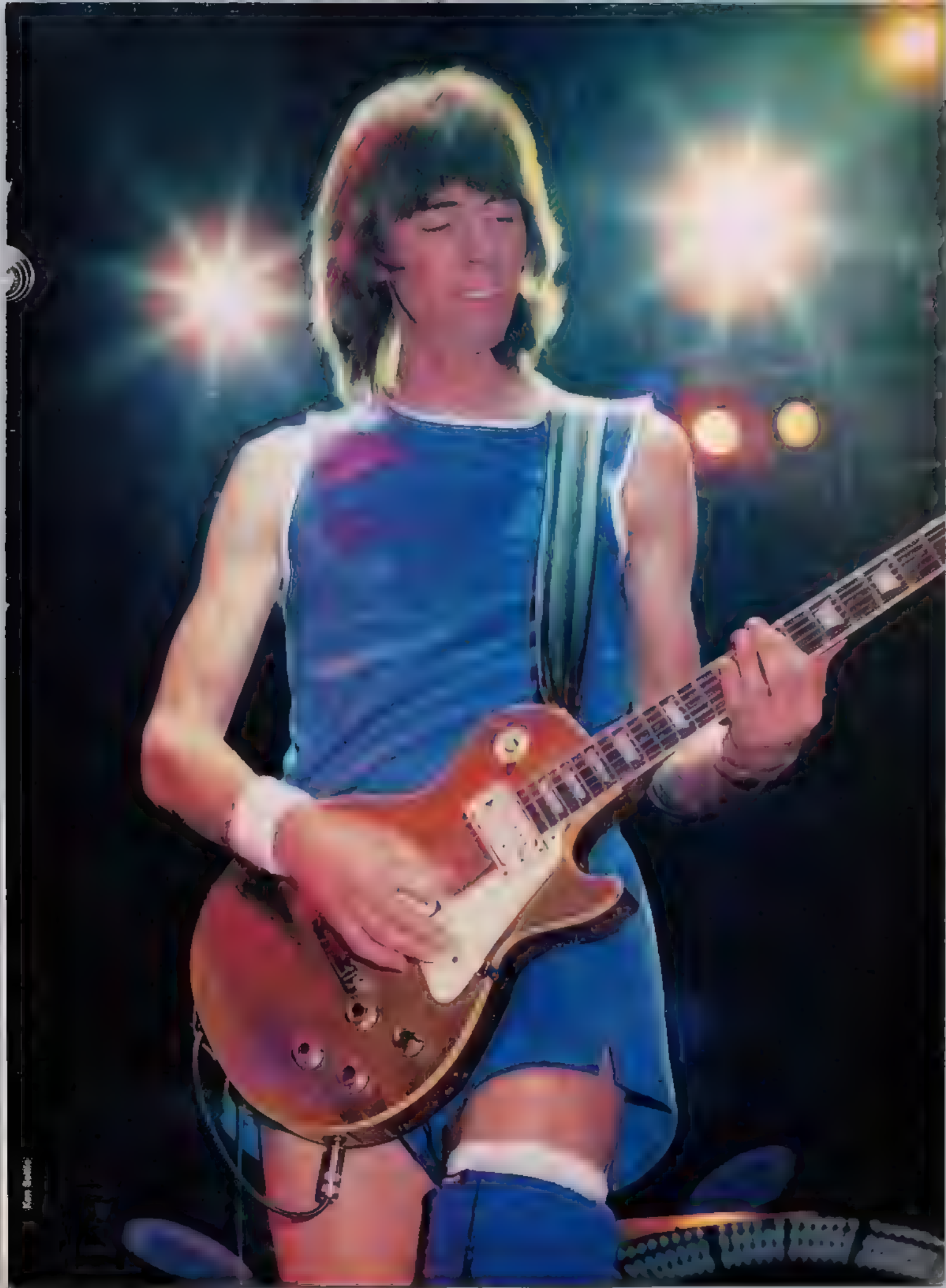
we'd like. I was the only singer, and would sing the background parts as well as the lead vocals. I wound up doing that on the records as well. I'm actually the only voice on all three Boston albums.

TOM: I really like harmony singing. It's just my taste. The Hollies and Byrds were the most influential for the vocal harmonies. The guitar harmonies I first heard played by Todd Rundgren and by Jimmy Page on Led Zeppelin's first album. Two or three notes were done in harmony on that album. I stopped listening and thought, that guy hit on something there. He never did it anyplace else on the record.

Did you develop your musical philosophy during your bar band days before you recorded?

TOM: The task of getting up to the first Boston album was a very circuitous one. Almost nothing that I did while I was trying to play in bar bands applied. It was almost totally for naught. The only things I ever did that ended up contributing to the Boston repertoire or sound were done from recording, which goes back to '69 or '70, and from songwriting on my own. A year and a half or two years before the first Boston album, I specifically told the people I'd been associated with, who were playing in bands, that I was through playing in bands. It wasn't that much fun, it was definitely getting no-place, and I didn't see anything creative coming out of it. It was slowing me down. I stopped alto-

Continued on next page



gether to do nothing but work on writing songs and recording them, which I did largely on my own, with the exception of working with Jim on rhythm tracks and Brad on the vocals. Barry Goudreau also helped. I pretty much stuck with that formula. The very first thing I ever recorded was "Foreplay," in Jim's basement, on a two-track. And all the things that got us on the way to the record deal were based on that

Was there a point when you knew you had a Boston sound?

TOM: Even after there was a deal, I never really believed that. I didn't know if it was particularly original or not. At that point, I was doing something that I

was just learning to put together. I wasn't listening to a lot of other music at that time, back in '74 or '75. I wasn't sure how it fit in or didn't fit in. I had a number of people telling me that I'd blown it, that disco was the thing and nobody wanted to hear this kind of rock 'n' roll. I would have been very egotistical to consider what I had as a 'sound.' I didn't know if twenty people besides myself would want to sit down and listen to it. I was quite surprised when "More Than a Feeling" took off the way it did. In fact, I never left my full-time job. I was still working when it was on the radio. You've always treated the vocals and guitar as equals.



Gary Pini

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TOM: Yes, that's an intentional arrangement technique, and just natural for me. I don't favor one over the other. I think they're both important in this particular type of music. I suppose if I were a singer there would have been all vocals, because it takes forever to play the guitar parts. I never cared that much about vocals when I first started listening to music, which was all instrumental and mostly classical. I was just interested in melody and power. I didn't start to really listen to words at all until I started to write songs. Then it started to dawn on me that a vocalist could be treated like another instrument, and as a way to get feelings across with a lot of power. Once that finally dawned on me, I managed to start doing something about getting vocals that really added something to the song. The guitar was always a natural as far as being included as a sometime carrier of the melody. That goes back to classical ideas as well. So you're trying to bring the vocalist up to par with the instruments?

TOM: Not quite. In my case the lyrics are always written to complete or augment the feel of the song. What I was trying to say is that the vocal can be as powerful a tool as the lead guitar is or some other lead instrument, as long as you think of it that way. I don't just think of it as some vehicle to get my words out on the radio. The music as it's arranged is kind of a throwback to classical music, and the vocal is really being used as an instrument. Part of the problem about writing lyrics for *Third Stage* was the difficulty of writing what I meant to say, making it fit in a verse form with a rather regimented rhyming scheme, and having the right sounds at every point. The vocal that's singing an E is a lot different from the vocal that's singing an A. One is right for one section and the other is right for another, and you're a slave to using that sound, and the words will have to be figured out in order to make it fit. I try very hard not to allow lyrics to compromise the sound. At the same time, once I get to that point, I'm



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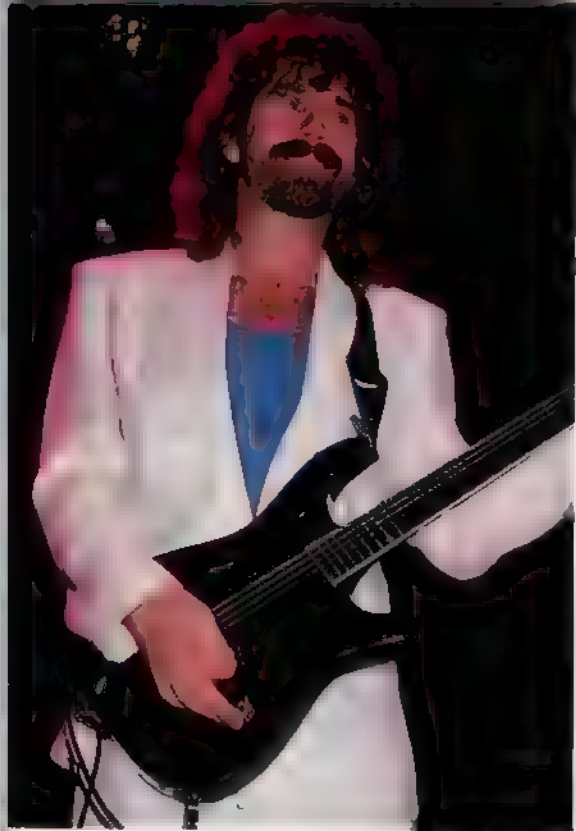
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damned if I'm going to put out something with lyrics that don't make sense or don't say what I want them to say. Consequently, that takes ten times longer.

How are you presented with the material?

BRAD: On cassettes. For example, when I first heard "Amanda," which was

PILGRIM'S PROGRESS

the first song we worked on, there were no lyrics. I got a cassette with just the instrumental tracks, and Tom asked me to see what I could come up with. He had a couple of ideas that we started out with, and I think we actually wound up doing two or three versions of that before we settled on the final lyrics, which were mostly Tom's. On that particular song, he did something that he very rarely does—he sang the melody. Sometimes he'll play the part, or sometimes when I'm at the house, he'll sing it to me over the track. But in this case, he put it on the cassette, just in the background, to give me something to go by. We went back and forth like that. But I would be amiss if I didn't say that for most of the stuff, he had a pretty good idea at the onset of what he wanted, at least as far as the melody line.

How disciplined are you at songwriting?

TOM: I've never been any good at creating on a schedule or when I'm supposed to. Actually, songwriting is a real long series of events. Somewhere along the line I have to have an idea, which might be a chord progression or a little riff of some kind. Sometimes that may be accompanied with a melody idea, but not necessarily. I don't know how that happens, and maybe if I could find a way to make that happen more often it wouldn't take six years to do an album.

A lot of times I get the ideas just by playing piano, organ or guitar. Sometimes I will actually have an idea without an instrument and sit down and try to play it. I've never come up with all of the fundamental pieces of a song in one sitting. I've never done that in my life. I've gone years and years between various pieces of the song before I've gotten what I'm looking for.

Do you write differently on different instruments?

TOM: In every case, it's always slow, but it shows up in the final product. In other words, if I write it on the piano, I record it on the piano. I can't think of anyplace where that isn't true.

When a new piece clicks in do you automatically know which song you're going to use it in?

TOM: No, I don't usually think in terms of specific tunes or partially completed tunes. Usually it's a matter of a chorus and a verse working well together, or a chorus finishing off a verse that had at the time. There are occasions where I have different places for the same song to develop into, like verses that are very similar or two different choruses that can't be used in the same tune, and I won't know exactly which to go to. In other words, I'll end up setting a few things down quickly, all at once. On *Third Stage*, "My Destination" wouldn't

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work anywhere in "Amanda." The changes are different at the end of the verses, and "Destination" doesn't travel the same route, so I couldn't use it on "Amanda." But I really liked it, so this one time I decided intentionally that I was going to do this thing both ways. Lyrically, the song is still about Amanda but from a totally different viewpoint, a more mature viewpoint. Musically, I feel that way about it, too. I put it on intentionally to finish that side as sort of a wrap-up. Did any vocals come out quickly on *Third Stage*?

BRAD: I remember the vocals going down fast for "Cool the Engines." That was probably my favorite song to sing as well, maybe because it's the most uptempo song on the record. So we were looking for something that was a little freer with the vocals. It was meant to be a rock tune, more or less, so we could have a little more fun with it.

Thinking of your voice as an instrument, which song was the most challenging?

BRAD: "Hollyann" was kind of a tough song to sing. I don't know what the range is there, but there were a couple of ungodly leaps that I had to make in that song. Plus I think that particular song was probably a very important one. As much as they all were, I think that was a pretty personal statement that Tom wanted to make.

Which is your favorite vocal performance?

BRAD: I like the way "My Destination" came out. I particularly enjoyed singing the bridge to that song. There are some good lines there to work with.

Which Boston songs have your favorite vocal or harmony parts?

BRAD: One that I particularly like is "We're Ready." I wouldn't call that the ultimate harmony song, but I do like the parts that we worked out and the way they came together. So I enjoyed listening to the vocal harmonies on that song. "Don't Look Back" I liked a lot. That was probably my favorite from the second album. One that I used to really enjoy doing live was "Long Time," partly because it was the kind of song where I could vocally stretch out. There were long passages without harmony parts, so I could play with the vocal a little bit. After a song has been written, do you then duplicate it on tape as you hear it in your head, or is the song written as you're putting it on tape?

TOM: The important parts of the song, the chord changes and the melody, are generally known at that point. However, I have been known to change both after it's already on tape. When I work on it, it's for the first time and I'm running a master tape or I'm running a copy of the master tape, and I'll sit down, for instance, to play a lead guitar line and I will never have heard the song before. A

tape deck is in my hand and I'm playing to it. Usually, I will have something in mind to start, but if it doesn't work out too well, then I'll start experimenting, and the first time I play something I like, that exact track is the final take. I stop dub it onto the master, and I never play it again. Occasionally, I won't like something about it, and I'll do another one that's similar, with a different twist or what have you, but the very first time I get it, it goes on. The same thing is true with the vocals Brad's so good, he can do a line exactly the same and change just a little thing in it. But the first time he gets it so it's what I want to hear, then that's stopped and it goes on the tape. There's never a learning process where he sort of learns the song and rehearses it, and then lays down the track. That never happens. Nobody has to learn anything. The very first time it's played that it sounds the way I envision it, or the way I like it, that's the one that goes on.

BRAD: Of course, I've been working with Tom since 1970, and that's when we first started recording in the studio. So over a period of time, I think we've gotten used to one another and I feel like I have a fairly good sense of what he's looking for, and he has a pretty good sense of what I'm able to do. Do you envision your songs being played by a solo performer, say a guitarist or pianist?

TOM: I don't think of that at all. Frankly, when I'm working on this stuff, I don't care if it's impossible to play on a guitar and a piano together. My only objective is to get the sound onto the tape in the way I want. If that meant that I had to play piano notes and guitar notes alternating on every other note for five hundred beats, that's what I'd do. I always figure that when it comes down to performing the thing in a live situation, I'll find a way to be able to make that sound. But when I'm recording, it's no-holds-barred. I don't care if it means tuning a guitar up or down a half step or a couple of steps—that's the least of it. I would do that at the drop of a hat. Afterwards, I often learn how to play the pieces, usually for my own amusement. But, I manage to come up with some pretty good renditions playing it on a single instrument. The piano is always more flexible.

Is there anything you learned about the creative process as a result of taking so much time to record this album?

BRAD: I'm sure I picked up a lot just from spending as much time in the studio as we did. I don't think I would be able to make a record that way because I don't think I would have the patience. What's amazing to me is a song like "To Be a Man," which has harmony parts that are not strictly the straight 1-3-5

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**TOM SCHOLZ &
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vocal parts, which are the things that occur to you immediately. Often I'd be working on a song where we'd be working out the harmony parts and I would give Tom the most obvious one, and it wasn't the one that he was looking for. Maybe he wasn't exactly sure either. Often there were points where I would've stopped and said, well, let's do it this way, and we never would have come upon the parts that we ultimately did. It was very interesting for me to see that the best things aren't always immediately obvious. That is where I think if Tom hadn't spent the time and really gone over the possibilities, he wouldn't have come across these different ideas. I think the songs are better for it.

What have you been doing since the *Third Stage* tour ended? Is *Boston Four* in the works?

TOM Absolutely. I have a ton of new song concepts and ideas in varying stages of completion. There's also several pieces of music from a few of the guys I've been playing with. I think it will be a lot more uptempo and more straightforward rock 'n' roll. I probably have enough starts on material for two or three albums. My immediate objective is to get one good one. However right now I'm working on finishing the studio I hope to record the album in. It's been a year and a half long project. It



wasn't coming together and finally I decided I was going to have to stay down there and be on the site all the time, with sketches and answers. There's a crowd of people here doing everything from equipment modifications to building isolation booths. I've been following it my-

self one on one to try and push it through and get it up and running. Whenever I can, I'm driving nails, soldering and screwing screws myself. So would you hazard a guess as to when the next album might be out?

TOM Forget it. ➔

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Tim Kelly & Dana Strum

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A Good Night's Work

by Tom Forsythe

When Mark Slaughter and Dana Strum left their tumultuous gig with ex-Kiss guitarist Vinnie Vincent, they knew they had to strike fast to take advantage of their new high profiles. That's why they formed Slaughter almost immediately, bringing together the guitar talents of Tim Kelly and the drumming energy of Blas Elias. Now that Slaughter's debut *Stick It to Ya* album is rocketing up the charts, Dana spends most of his time at a Burbank recording studio, where he juggles chores producing the Kick Tracy Band and putting together tape loops for the Slaughter tour. He still harbors enough rancor toward his former bandmate that he has to be prodded to even mention Vinnie Vincent by name.

Dana Strum has been a figure on the Hollywood club scene for years, making a name for himself as a talent spotter for Ozzy Osbourne, after convincing him to hire the starving guitar teacher, Randy Rhoads, for his band. Dana's reputation expanded when he was able to ferret out Jake E. Lee to replace Randy. When it came time to find his own guitarist, Dana had a huge stack of tapes left over from the Ozzy Osbourne days, but no one impressed him as much as Tim Kelly, who went from using borrowed guitars on the album to his newly-assembled state-of-the-art rig. Thanks to encouragement from such technical virtuosi as Paul Gilbert, Tim has always known that he had what it took to make it in rock 'n' roll. Now that Tim is poised to be the man behind the footlights, he's both excited and scared, especially when he thinks about playing to his hometown crowd at the Spectrum arena in Philadelphia.

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A GOOD NIGHT'S WORK



Annemaria DiSanto

we needed an opening song. I knew I wanted a multi-effect thing to open. The beginning of "Eye to Eye" gives me the feeling of when I first was going to concerts, and I heard somebody sound-checking. My heart would start going and I'd get excited. In writing the hooks, Mark would play a couple of riffs and I'd choose some to lay to tape. I make loop tapes. They're like those Radio Shack answering machines. The "Up All Night" riff was one of the first riffs we did. It started out very slow and choppy. Then we implemented what we hoped would be incestuous body rhythms to it. But I swear to you that every idea we threw out would turn into another song. All of a sudden "Loaded Gun" would become "Burning Bridges." But "Loaded Gun"'s idea was still there, and I had the vision in my head. I wanted a riff very reminiscent of the AC/DC, Zeppelin era, a real straight-up the money but semi-dance oriented drum groove.

TIM: I wrote all the solos. I would sit down and play the tracks back after we had them down. I knew where I was soloing, so I'd come up with some things. I'd run them by Dana and we'd go through different things. We were running tape the whole time so we could keep it if it came out really good. I liked that because I'm not much of a punch guy. I like one-takes. I think you lose a lot of momentum when you're trying to go in and out of a passage. One thing I want to pat myself on the back about is that I'm a good tracker. I can double rhythm tracks really well. In tracking the record, we used eight different guitar sounds. One went straight into the board, one went straight into the Mar-

shall amp with no gain. It's cleaner than an AC/DC tone. When you're tracking a hard rock song with that tone, it's hard to get every articulation out. But at the end of doing all the clean tracks, you go on to stack the tracks. I'd go on to a Marshall plexi-stock for the AC/DC trip full out. Then I would go to a Soldano preamp to get the real sustain and gain sound. You put that at the edge of the tracks so you have that big-time distorted thing, but you also have the clean thing in there to make the tracks hold up and be strong.

Do you have any formal musical training?

TIM: I'm a 100% street player. I've never had a lesson. I play everything by feel and by ear. I've never sat down to figure out music. The only thing close to a lesson I ever had was when I sat down with Paul Gilbert for two hours and he ran through some things. I ran through some things I knew and we kind of traded off. I was all embarrassed because he's so proficient, but he told me I was a really good guitar player, and that I had a good feel. He didn't want me to get down on myself. But at that time I didn't have a good gig yet, and things were going really good for him and Racer X. When I got out here I found all these technical guys doing sweeps and arpeggios. But I noticed that a lot of them had problems bending a note to pitch, in key. They'd go out of key when they rambled. That made me not want to get into that style of play. Sometimes I think to myself that I should take some classical lessons. Then I think it would ruin what I have. I know guys who are brilliant at playing what they pick out, but

they couldn't bend a note to save their life. And they couldn't write a song to save their life. To me, song value is where it's at. I like playing to a song. If you listen to our record, there have to be three songs that don't even have a lead on them because the groove and the statement of the song was good enough.

How are you able to double, since you don't have training?

TIM: I just have a good ear. When he plays back what I played before, I can pick it up. I think they call it ear training if you go to school. As a matter of fact, in part of my audition with Dana he would sing things to me and I would have to play it cold, without trying to figure out the note he was singing. I'm real good at picking up these things. I'm also good at soloing. On a lot of the demos, a lot of the solos I did off the top of my head. Eighty percent of that stuck. I would play it again and execute it better, but I would retain the notes I played and use the same phrasing.

What was the writing process of "Up All Night?"

DANA: Mark and I wrote all the bass, guitar and rhythm parts. Tim would be involved in constructing solos. For "Up All Night," he came up with one of the bridge melody ideas. Again, when you have an idea, it might be a guitar chord inversion idea. In writing, we'd sit around the apartment with our instruments plugged in, but often clean, to hear the harmony in the chord. We had mini 8" Marshalls, so if you want to hear it distorted you crank the pre, just barely open the master, just to hear the vibe.

TIM: "Up All Night" is where I think I shine the most on guitar. That song has a lot of different types of tracks. If you listen real close to the rhythm tracks, there's a real clean guitar. It was straight—direct into the board. I wanted to do that, and Dana showed me how. If you're tracking a real distorted guitar sound and it's all you want to use on the record, you'll find when you push it up in the mix that the drums just eat it up. You have to reinforce it with cleaner tracks. Most producers will tell you that the first thing they do when they do heavy metal bands is to make the guitar players turn back on the gain; otherwise it just sounds like white noise. On "Up All Night," it sounds the way it does because of the way we stacked the tracks. When we got to the solo section, I had ideas taken from the Boston album, the feedback and the tremolo. I did that as a back-up track to the lead, which was going at the same time. I doubled the lead, because I'm real good at doing it so it doesn't sound doubled. That particular solo had a lot of feel and emotion. It was basically a two-take solo. When I tracked lead, we tracked it dry, without

Continued on Page 88

guitar



Tell me how Slaughter happened.

DANA: It definitely isn't an overnight thing. I've been around a while. Mark Slaughter, the singer, and I left a band with the ex-lead singer from Kiss after a hell of a time. For whatever reasons—we wish him the best of luck—but he put us through some heavy changes. We jumped right in and started writing music in November of 1988. Slaughter was born on January 3, 1989, when we took the players who we wanted into the studio. I had just finished producing the soundtrack for *Smash, Crash and Burn*. It's Roman Coppola's movie—Francis Ford Coppola's son.

What was the best part of those changes with Vinnie Vincent?

DANA: I don't think there was a best part. The best part was that some people were turned on to the fact that we existed. We toured with Iron Maiden and Alice Cooper. And there were people who learned that we were alive. I got to produce two records, both of which were mixed rather guitar heavy and unbalanced. Every time I tried to get it changed I was rebutted with having only a local opinion. Those were the *Vinnie Vincent Invasion* and the *All Systems Go* albums.

Tim, what did you do before Slaughter?

TIM: I played in a lot of club bands, always looking around for something better. I came to L.A. from Philadelphia with a band called Allegiance. Cinderella had just gotten signed and the scene there was dead. Allegiance fell apart after a year and a half. After that I was a band whore, going from band to band trying to find something reasonable. That never amounted to anything. Finally I ran into Mark and we got along, and I got into Slaughter.

What were your immediate goals with Slaughter?

DANA: I listened to a lot of records. I enjoyed like Def Leppard's *Pyromania* and *Hysteria*, from the perspective of them being state-of-the-art produced records. I was aspiring to achieve that. Mark and I realized that we had to overcome the bad experience we'd put ourselves into in our former band. So we jumped right into writing. Our goal, even though we don't have a million dollars, was to use a state-of-the-art, clean recording process. And to write the songs knowing that you'll hear some of the nuances, and that you'll actually hear the bass line. We had an 8-track and a 4-track MIDI'd together in our apartment in Sherman Oaks. We had a drum machine with samples that I'd play manually on pads. The only complaints we got from neighbors was from high-hat volume. I played bass direct into a jam box. I can't actually believe that we didn't get complaints from that.

How did you and Mark write together?

DANA: We tore apart some other stuff and hoped to learn from it. He'd play something and I'd respond with something that he thought was pretty weird. I



Anthony D'Santo

was just learning the time signature upside down. It's what Led Zeppelin did. They'd use the same hook over time. They'd put emphasis on different ends of the time. You can use the same theme, like the bass line on "Up All Night," which is derived from boogie. It came from r&b artists like Aretha and Sam and Dave, and some of the newer Temptations, Commodores, Marvin Gaye. The bass rhythms and a lot of the counterparts came from *Led Zeppelin II* and Bob Ezrin's arrangements of the early Alice Cooper records like *Billion Dollar Baby's*, *School's Out*, *Killers*, where the bass line was so oriented to establishing an honest, real melody. I believe that in the late 70s and 80s, as recording technology advanced and we all learned that we could put a microphone way up inside a kick drum and that we could use lots of 10K to get smack, the kick drum became too important, not allowing melody to transpire out of the bass. So we set some ground rules that it was always going to groove and avoid traditional hard rock rhythms. None of the kick drum rhythms were going to be straight. It was always going to have some different tone going on under the music. Or we were looking for rhythms that a black dance artists might use if they applied them differently. We wanted a kind of incestuous feeling, not for the sense of having a hit. We were trying to get body movement out of the audience. We were hoping to get that vibe across. If you hear the Bobby Brown hit you're moving to it, even if you don't dig that music. If you hear a rock tune, it sounds terrible compared to the dance tunes. It doesn't have to be that way. The quality is there when they play a Def Leppard record.

What was your working relationship like?

DANA: We were the first ones to trash each other's ideas. That's a weird thing, too. When you play together you're a little nervous, no matter who you are. You get a little insecure. Neither of us cared about the skills of playing. We were more concerned with the notation. And I would always sing melody over it. I was very conscious of the fact that

rock bands just about have no melody. Instead of singing in the seventh or the third, or singing in a diminished area of the chord, they're constantly singing in the root, and that's so boring to me. The black artists never do that. Their melody lines are never structured along the root. That's a pleasing thing that's cementing it all down there. The area you're centering your key pitch and harmony around happens not to be the root. Therefore you can lift people with it, drop people down with it. So many writers doing three chords miss that. The process with Mark and with our melodies was that if it wasn't a blues slur, if it was monotone, if you couldn't sing it and if it wasn't something we thought could be repeated in a melodic fashion on a stringed instrument, it was out the window. I always wanted to know that someone who couldn't play could follow it on air guitar. I wanted the untrained ear to be very pleased with the passing chords in between. Take "Flight of the Angels," for example. It has a straight-up D chord against the bass line, with the bass playing a melodic harmony. In today's music that's hardly heard anymore. It's literally taken from a gospel thing we saw on television. We saw a Reverend preaching, "If you send \$55 you will receive a four volume encyclopedia of black history." And we're laughing hysterically until they started doing their choir and choral thing, which they did with a bass player, guitarist and drummer. They were laying down something mean. They were playing a lot of these gospel slurs on bass. I asked Mark when was the last time he ever heard anyone do that in a rock record. We started playing around and that's how we came up with those ideas. On the song "That's Not Enough," if you strip away what we've done, it would be a straight-up r&b track. It's always based on back beats; the guitar riff is somewhat thought of through the Foghat song, "Slow Ride." It's a slow old Southern rhythm. We would try to come up with things like that. We kind of said 'we need one of these kinds of songs.' We thought about performing, so we knew



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effects. But when I hear what I'm playing they let me hear it with some PCM 70s from Lexicon with a circular delay, so I have that feel. But it's not there on the tape, because it's a lot cleaner that way. I just play by feel and by ear, similar to what Slash from Guns N' Roses would do. My playing style is my left hand vibrato. I treat it like a voice of someone singing. I hold a note and then bend it at the end for a natural feel. Some guys start wailing on it right away. I try to think of a female soul singer. I was very proud of the way I did that on "Up All Night." I built it, and at the end I did a little burn and then out into a Gilmour thing.

What is the musical tradition of this band? Which branch of the 'rock tree' are you coming from?

DANA: The Beatles were a real heavy branch. The Beatles' music impacted our lives pretty heavily. We were a little younger than lots of Beatles fans. I was too young to see them live, but when I first saw the Beatles on Ed Sullivan, I remember being fascinated. I begged my mom for a Beatles record. When I heard the bass playing on the *'White Album'*, it's what made me want to play bass.

What about more recent influences for the band?

DANA: Really, it's the Beatles. You might think it sounds like Cheap Trick, but Cheap Trick derived all that from the Beatles. So when Mark would say, "Yeah, like Cheap Trick," I'd say, "Yeah, or Queen," but we should dig to the real guys who did it. In other words, let's not say Guns N' Roses originated that genre. Let's go back to who they were taking it from. So, it was the Beatles; it was AC/DC's *Back in Black*. It was Def Leppard's *Pyromania*. It was Led Zeppelin II, not later Zeppelin. Those would be the main musical trees. It's pretty straightforward, rhythmically. The influences were not heavy metal bands.

Tim, who are your influences?

TIM: My influences are a combination of the old style and the very modern. My favorite guitar player right now is Joe Satriani. I like his technique. His phrasing and his melodies are awesome. That's my 90's style. I also love getting back to the blues. When I listen to Johnny Winter and Rick Derringer, that gets me off more than even Hendrix. There's a little Jimmy Page and Clapton. I grew up in the '70s so I listened to a lot of 70's rock. Peter Dinklage was real big with me. I loved the way Dinklage played lead. I always loved the solos in Humble Pie, but I didn't know that was Dinklage until he went out on his own.

Dana, you've been known more as a talent scout than as a musician, in finding Randy Rhoads and Jake E. Lee for

Ozzy Osbourne. How did you get those guys to Ozzy?

DANA: I played in a local band at the Starwood. It was THE place. Randy Rhoads was playing in a band called Quiet Riot. I saw this guy who was very thin, who used Mick Ronson as his influence, from the polka dots he wore to the Les Paul he played. I approached him and said, "I know we're both just in local bands, but it seems that there has to be a way for you to get further than what we're all doing." Not even a week later I get this phone call from a girl called Sharon Arden, who became Sharon Osbourne. She worked for her father, Don Arden, who ran Jet Records. She said she had this ex-singer from Black Sabbath, who wanted to see my Starwood show. And when I heard that my heart started pumping because that was high school hero time. He came up right after my gig and announced that I was in his band—right in front of my band. Basically, the band broke up then and there (The guys in that band, Beggars 'n' Thieves, have just now been signed to Atlantic records.) I went to his hotel room and met him. I was star struck, but he was going through a bad time, so it was pretty devastating to see my idol crawling around on the floor in a haze. Anyway, I suggested Randy right away as the guitar player, and I was shot down immediately. Ozzy wanted to get Gary Moore. I only knew he was some guy from Thin Lizzy. I was blown away when I saw Gary. He was the fastest, most blazing lead guitar player I've ever seen. I knew Randy Rhoads didn't play like that, but I knew he had something. I never laid off my gut instinct. Gary Moore and Ozzy didn't hit it off. They lasted two weeks. We saw Chris Holmes, the guitarist from W.A.S.P. We saw a guy who sang Jimi Hendrix to Ozzy. We looked at all kinds of guys. Finally I got Ozzy to agree to listen to Randy. I called and asked if he'd ever heard of Black Sabbath. He was not at all familiar with the music, but I got him down to a studio with his old Gibson practice amp, his old six-band equalizer and his Les Paul. By the time we got to the studio, Ozzy fell asleep. I went in to Ozzy, who wanted me to take him home. I knew Randy would bowl him over. I was so determined, that I would lose my own gig, and I did. I pulled Ozzy into the control room and made him listen. Randy said, "I've never auditioned for anybody. What do I do?" I told him to play a solo from his Starwood gig. You could hear all the harmonics and bending of his playing in that one piece. Ozzy, I swear to God, heard three chords and a lick. He said, "Tell 'em he's got the gig."

What about Jake E. Lee?

DANA: Randy died, which was a tragic

loss to the world. I was plugged on that genre music, so when I got a call from Ozzy and Sharon telling me to audition some people, I got right on it. Who were the people? George Lynch, who quit Dokken and had the gig. I wanted George at the time I auditioned Randy, but his manager told me to stay away from him. Little did I realize that the manager was just out for himself. This time George got the gig. He flew to England and played. Most people don't know that. You could have seen George Lynch with Ozzy. When they came to L.A., something happened politically, so he left. I went back to auditioning players. Then came Jake Williams, who became Jake E. Lee. This guy was different. He came in with girls on his arms and a real 'cool' attitude. I was somewhat turned off by that. But his playing superceded his Hollywood thing. I was so surprised when I heard him play this classical polyphonic thing on electric guitar. I felt like I did when I heard Randy doing some of that. His lead playing vibrato was very, very cool. There are mechanical guys, and guys who feel it; Jake felt it. When I had Jake come in to the studio, I had him play rhythmic writing ideas, riffs. One of them became "Bark at the Moon." One of them became "Rock 'n' Roll Rebel."

What did you see in Tim's playing that relates to Randy and Jake?

DANA: When I heard Tim, he was at Cherokee studios in Los Angeles, in a lounge. He and Mark had met each other at a barbecue, not under musical circumstances. Mark is a very 'up' guy, but I wasn't sure he had plugged into some of the areas I wanted in a guitar player, so I wanted to hear Tim up close. I wanted to be straight and let him know I'm pretty grueling. At that time John Sykes was doing the *Blue Murder* record at Cherokee, so I'm hearing all this great guitar playing with great left hand technique, a guy with some years under his belt. I walked in and saw black hair, then I knew it wasn't Sykes. I was impressed because it wasn't on a hype level. I was actually hearing a guy—not Yngwie revisited.

Did you know you were auditioning?

TIM: It was pretty weird, because when I'd met Mark I'd never heard him sing on the Vinnie Vincent record. I'd only heard the first album. At the time I was in some local band. When we talked at the barbecue, we talked about gear and equipment, because I'm really tone-oriented. Then we started talking about music and I told him I played guitar, and he said they were auditioning people. I played him some of my tapes at the house, and he told me to go down to the studio to play for Dana. When I went down to Cherokee, I was hanging in the

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lounge, expecting Dana in a while. So I was just playing, using my Gallien-Krueger practice amp, when he walked in DANA: We'd been depressed because a lot of people thought we wanted another guy to do speedy arpeggios. We wanted an emotional, multi-versed player. When I hear these scalloped arpeggios it makes the hair on my arms stand up, because it reminds me that they're stuck in technique. I never heard Tim do that once.

Let's talk about gear.

DANA: I use a mid-70's maple-neck P-bass with a Seymour Duncan vintage pickup. The tone is wired straight through because I found that it's a little brighter. You're going to die over this: For bass cabinets, a Marshall 4x12 guitar cabinet played at a very low volume, not at all what you'd think. I use a Sun Coliseum preamp into a Carvin FET 900 power amp. I used a dbx 160 and an LA-2 limiter. The dbx catches all the fast attacks, while the LA-2 gets the 'breathe.' I use flat-wound strings; I learned that from Steve Harris on the Iron Maiden tour, Dean Markley 105 gauge. The nut is for sure teflon, not brass. Not a Badass bridge, but the standard, traditional bridge. I play with a pick, but I don't hold it properly, so I get the edge of it so it sounds like a real fast

finger attack. I wanted it to sound like a John Paul Jones-fingered player, with great 90's articulation. Live, the only difference is cabinets: EV 18", EV 12", two cabinets, Marshall 4x12 bass cabinets running off of one side of the Carvin 900. The other side has separate bass bins similar to the middle low of a P.A. There are four 15's. I don't believe in bi-amping. So many people have gotten into the 3K up systems, but that's not a rock bass. They say there's bottom, but I don't hear it. My bass sound is thunderous and loud.

TIM: I play loud and I can hear him great. With most bands, I couldn't hear the bass. As far as my equipment, I've just gotten the dream system that I always wanted. I recently purchased a Soldano preamp. It's out of this world. It has three independent channels, a blistering lead with as much gain as any guitar player needs, and a really good solid crunch molded after an old Plexi. The clean channel is phenomenal. It's purple and it goes to eleven. I love it. Each channel has its own output, so you can match them. You can have your clean sound loud, so when you kick in your crunch it doesn't sound stupid. I like to keep the sound relatively dry, but I do use effects processing, two SPX-90s, and for a reverb unit I use an Iba-

nez SDR 1000. Since we play in halls, I use just a touch of reverb to fatten the sound. With one SPX-90 I use pitch change or the chorus-type effect, very mild. The other SPX-90 I have MIDI'd up for delays. I also have a Passac Unity 8 mixer, which is like God to me. I MIDI it all up through a Bradshaw system. It's done through Rocktron RSV 12, which has 12 patches. Chad Taylor is my guitar tech. He previously worked for George Lynch, but he's going to tour with us. He runs the whole Bradshaw foot shifting system. It has a digital read-out on the pedal board. It says what song it is. We have all the delays set according to each song. He runs the system, because I'm a wild guy. I like to be out there running around a lot, so I'm going to be using an 8065 wireless with two transmitters. I use an H&H 900 watt power amp. I've had it for years and it's never gone down on me. It reproduces the exact tone you give it. I have a 24 space rack, Hollywood enclosures with a drawer in it. I use a BBE Sonic Maximizer. It's a big effect in my rack. After you process your sound through a few different effects and a mixer, you lose this really cool high end that makes your guitar scream and cry on lead. By using the Sonic Maximizer, it brings back that high. The guitars I use are exclusively Robin guitars, out of Houston, TX. I chose them because they're great people to work with. They're very cooperative, hearing me out as far as my needs and wants. Their wood selections are phenomenal and they're real proud of doing all hand-done woodwork. Their finishes are just phenomenal. The custom graphics are out of this world. I just got a Bart Simpson and it blows me away. They made me a Woody, which is basically my design. It's similar to a Jackson soloist body, as far as the Strat that's cut away higher to have access to the frets. It has the double octave 24 frets. It has hard birdseye maple in the back of the neck, and the top is regular maple. The birdseye looks really nice. It has good tuning pegs. It has Robin's version of a Floyd, which is the exact same thing patented by Floyd Rose. I choose my own pickups. I use Seymour Duncan, primarily the Custom and Trembucker, which isn't treble. For Floyd Roses, it's got pole pieces that go parallel to the strings, so you don't lose any gain. It's evenly matched. When you use a regular humbucker the string might not glide against the pole piece evenly. The Woody body is one solid piece of tight-grained red mahogany, like Les Pauls. Most Strat bodies are three pieces laminated together. I insisted on one solid piece, to get the tone of the wood. I have a half inch of flame-top maple on the top. That brings out the

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high end. The red mahogany is like a Les Paul with the punchy low end. Then with the maple on top you have the high end. But the key to all my guitars, the secret to the beefy tone, is that I mount all my pickups with wood screws into the wood, instead of mounting them onto a plastic pickup mount. With that plastic thing, it's not getting any of the body of the wood. It's easy to change with certain kinds of wood screws that come right out and you can adjust it just like a regular pickup. It picks up all the resonance of the wood, and it's going down into the mahogany, which is a solid Les Paul type of wood. I also have

two models called a Machete. I used one in the video of "Up All Night." I have a black one with the Slaughter logo on it, and a red one with flame-top maple and ebony fingerboard. Then I have a regular kind of Strat out of spruce. On the record, I used primarily a '55 Les Paul Black Beauty that I borrowed from Jeff Duncan, who's now in Lost Boys. The Les Paul had a carved top, not laminated like now. That's where I got the idea for my Woody. And it had an EMG 86 in it. "Burning Bridges," that real chunky, clean rhythm sound? That's the Les Paul. I also used something similar to the Woody. I borrowed it from another

friend to do all the leads. I used Marshall heads for all the rhythm tracks. **Now that you're in this band, and you've had this early success, what pitfalls are you looking for?**

TIM: I look out for signing the wrong contract, which, thank God, I haven't done yet. What you find out is that early on, no one wants anything to do with you. As soon as things start happening, everyone wants a piece of it. I'm a little worried about the road. I've never been out there. I want people to see the other side of my playing. On the record, I kept a rein on my playing because of what I was walking into. I want to watch out for getting a big head. I don't want to get a bad attitude. I think there's something to be said for having a certain attitude on-stage, but I don't want to cop an attitude to other people. I'm a regular street guy and that's the way I want kids to react to me, the way people react to Metallica because they're a street band. They don't pose, they don't dress up funny and wear lipstick and stuff. I want kids to know that they can come up and talk to me, and know that I'm normal.

How are you going to deal with touring with bands like Kiss?

TIM: I don't know, because I'm a real emotional guy and I fly off the handle sometimes. I get nervous before shows sometimes. We haven't played live as a band yet. The biggest show I've ever played is maybe 3,000 seats. Our first scheduled show is 10,500. On the second leg of the tour we play the Spectrum in my home town of Philadelphia. I used to go there and see all the shows. And we're playing the Meadowlands, another local place.

How has playing with Slaughter changed you?

TIM: I'm not starving anymore. That's about the only change. But the guys back home think you're rich. When you get a record deal, they think the record company hands you all this money. They don't realize that you have to pay it back before you make a dime. Basically, you're just in hock. I talk to people who are very impressed that I made it, but I don't feel like I've made it. I do feel amazing right now, because I never in my life thought I'd have a record that would be in the Top 20 with a bullet. I used to look in Billboard charts and think it was impossible to get in the top 40; the odds of that are so high. And here I am doing better than that, you know what I'm saying? I used to watch MTV when it first came out. I said I would kill to be on MTV. But to have a number one video for six weeks straight, the first video, the first track—we're going to be gold off of one song off our first record! It's something I never imagined could happen to anybody, let alone me. —



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- ☐ **DEF LEPPARD:** Photograph - Too late for love Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll The final countdown - Rock the night - Superstitions
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- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- ☐ **AC/DC:** He's back - Back in black - TNT - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** Nobody's fool - Shake me - Gypsy road - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
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- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
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A PRIVATE LESSON





WITH

RANDY RHOADS

by Chet Thompson

The first time I saw Randy Rhoads was at the Hollywood High Auditorium, where Quiet Riot was playing a gig. I was a young hot shot guitarist with an ego, so I sat in the back of the Auditorium being cool, waiting for them to go on. When this blond long-haired guitarist stormed the stage and the band started playing, my jaw dropped. I stared in disbelief, got out of my chair, walked down the aisle and pushed my way to the front of the stage. Here was this guy who was so far ahead of his time in his guitar playing, and who had this hugely charismatic aura onstage. He owned the stage, he owned the crowd. I left the gig depressed, and wanted to quit guitar, until I found out I could take lessons from him.

A PRIVATE LESSON WITH RANDY RHOADS

As a teacher, he was calm, gentle, articulate, and had a great sense of humor. He blew my mind every week with his technique and musicality. His right hand picking was like an immaculate machine gun. His riffs were like fire in your face. On the first lesson, he played a rhythm for me to play lead to which later turned into the verse section of "Crazy Train," but at this time it was slower. Many of his rhythms that we jammed to turned up on Ozzy albums. He said he really liked my style, which made me feel stupid.

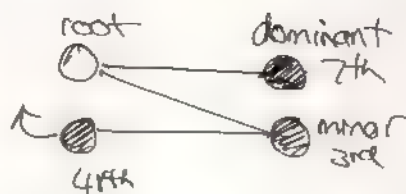
I watched every Quiet Riot gig and absorbed everything from his personality to his playing. I knew he was ahead of his time and way beyond just another person. He was such an individual. Strange in a unique sense, the way Hendrix must have been. He had this huge aura of light around him, almost inhuman. But, of course, he was all-too-human; he loved his mother, his girlfriend, and model trains, and he liked to get wild and crazy. After a couple of months he said he had nothing left to show me, and I should go my own way. I said no, no, I don't think so. So I stayed, and he showed me some really intense stuff.

When I showed up for my last lesson, he said he was going to England with Ozzy and expected me to take over the L.A. club scene while he was gone. He asked me what I thought about him joining Ozzy; I told him not to do it. After the first Ozzy album, he came home for a while and saw my band play at the Ice House. After the second Ozzy album, he stopped by our rehearsal. I was playing with his brother Kelly (Doug) for a brief while.

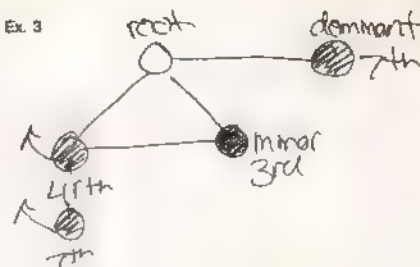
The last time I saw Randy was at Mrs. Rhoads' house on Christmas night. Someone gave him a 2" portable TV. We sat in his bedroom listening to my band's demo tape. Randy liked it, but Ozzy came in and said it lacked bottom end. When a girlfriend told me Randy had died I was shocked and cried. I quit guitar for six months. I did not go to the funeral. I heard it turned out to be kind of a fiasco, with a lot of hangers on. To this day, I haven't been to his grave; I don't want to see his gravestone. I haven't really faced the fact that he died. I prefer to think he's still out there somewhere playing guitar.

Every day his name or picture pops up at music stores. People plug in a guitar and play his riffs; students bring in pictures or memorabilia. I tell students that what Randy always stressed was to be yourself, your own individual. Develop your own style. In this day, when we've turned out guitarists whose styles are so similar that they aren't instantly recognizable from each other, these words should ring loud and clear. The

Ex. 1



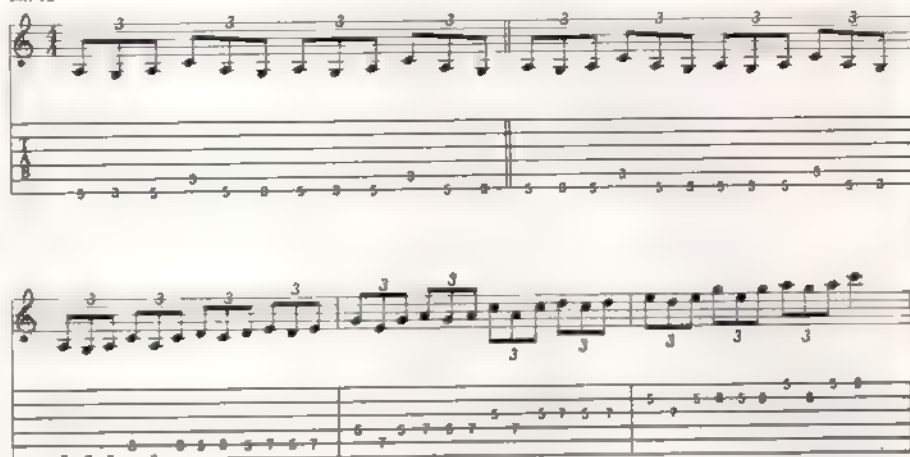
Ex. 3



Ex. 1a



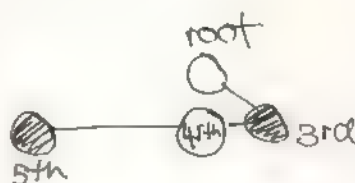
Ex. 2



Ex. 3a



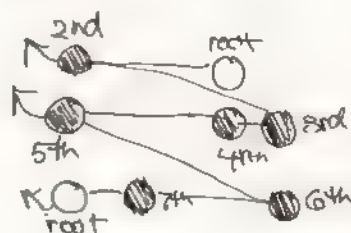
Ex. 4



Ex. 5



Ex. 6



Ex. 4a

Ex. 5a

Ex. 6a





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people who change the course of guitar history have always been the "individuals," those whose styles are so far removed from everyone else's. The rest follow the best

It's important to understand that one of the secrets to Randy's playing was his kind, humble, gentle personality. I think God puts people like Randy into all walks of life, to stand as examples. In the field of rock 'n' roll, which so often attracts the darker aspects of life, Randy stands as a shining example that you don't need to get involved in the drugs and nasty aspects of this business. Just try to be a good person and play the best you can, and things will happen for you.

RANDY RHOADS' GUITAR LESSONS By Chet Thompson

One signature of Randy's style is that he would often start out on the root notes and play, in sequence: root, dominant 7th, root, minor 3rd, root, dominant 7th, root, root, minor 3rd, etc. Example 1a shows this in the key of A. He would repeat that riff ending on the 4th, and then bend the 4th, signified by the arrow. See Example 1. This is how he would start out the pentatonic climbs as well as the modal climbs. How they ended up was up to him, whether they ended in straight pentatonic form or in a modal form. Starting on the root is unusual; most players start on the dominant 7th, but Randy would always start on the root. See Example 2, which utilizes A pentatonic minor.

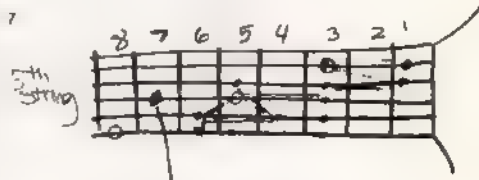
This next shape relates to a root note on the G string, say on the 14th fret of the G string, to play A pentatonic minor. See Example 3. Randy would use this shape in this way (see Example 3a). This concept can be applied to other scales and keys, which will be illustrated shortly.

Similar symbols were used to illustrate triads. If you were starting on the E, A, D, G, or B string, you would use the shape found in Example 4 and in notes and tab in Ex 4a. Starting on the G string, you would use the shape shown in Example 5 and in notes and tab in Ex 5a. Example 6 shows how Randy illustrated a major scale. Notes and tab are shown in Ex. 6a.

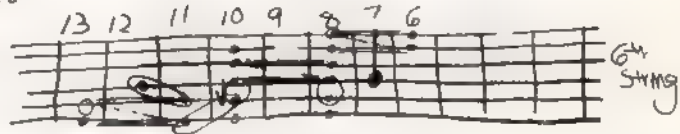
As mentioned, Randy would use these diagrams to illustrate patterns on the fretboard, often incorporating triplets as he went up and down the scale. Examples 7, 8 and 9 show three different sections of the fretboard under the heading, "Key of C," where Randy illustrates C pentatonic minor in the first octave and C Dorian in the second octave. The diagrams are written as if you're facing his guitar. Example 7a shows the first diagram in notes and tab. The zig-zags between the notes on the fretboard

Key of C

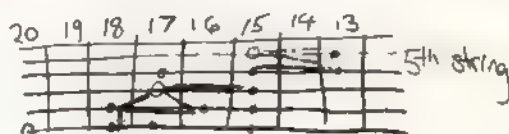
Ex 7



Ex 8



Ex 9



Ex 7a



Ex 7b



Ex 8a

Full

Full

Ex 8b



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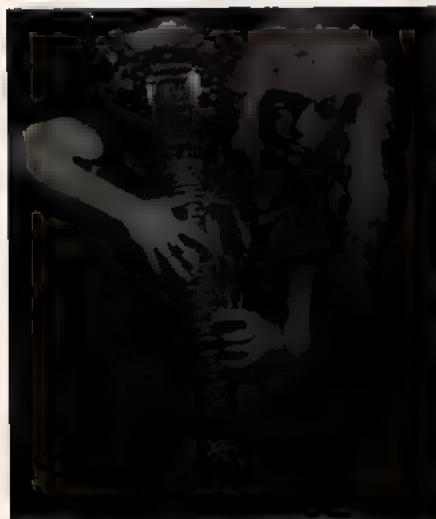
CHET THOMPSON: A PRIVATE LESSON WITH RANDY RHOADS

in Example 7 signify going back and forth between the notes repeatedly, and then moving up the scale in the same fashion. The triangle shown between the 4th, 5th and 6th frets has the tonic shown as a circle at the 5th fret of the G string, and again this is a root-dominant 7th-min3rd-4th example. (See Example 7B). Anywhere the zig-zag lines or triangles occur, no matter what key you're in, he uses the same technique

In Example 8, you zig-zag from the 8th fret to the 6th fret, from C to the dominant 7th, then move up the scale in a similar triplet pattern (Example 8a); once you reach the 10th fret on the D string, there are zig-zag lines again, signifying another root-dominant 7th-min3rd-4th pattern (Example 8b). This continues up till you find zig-zags between the 11th and 13th frets on the B and high E strings, again moving between root-dominant 7th-min3rd-4th (Example 8c). This gives you three areas where this technique can be used (Examples 8d, e, and f).

Example 9 is an octave above the first diagram, and is played the same way. The round circles and oblong shapes on the middle diagram indicate where Randy liked to riff, using hammers, trills and zig-zags. He was a pattern player in this respect. The line at the 7th fret of the first diagram going to the second diagram shows how you can connect these two positions, using the D note, G string 7th fret, as the pivot point. See Example 10. Randy would also connect these positions in this way (See Example 10a). The middle diagram could then be played in this way (Example 10b).

Examples 11 and 12 were played by Randy during my lessons.



Chet Thompson is an L.A. guitarist and a former guitar student of Randy Rhoads. He played on the Hellion Lps *Screams in the Night* and *Black Book* and has also recorded with Don Landee. Chet is currently on tour with Hellion and teaches guitar at Grayson's Tunetown in Glendale, CA.

Ex. 8c

Ex. 8d

Ex. 8e

Ex. 8f

Ex. 10

Ex. 10a

Ex. 10b

Ex. 11
Classical scale exercises
A aeolian ♩ = 120
8va

Ex. 12 ♩ = 108
E mixolydian
B mixolydian

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STEAL AWAY (THE NIGHT)

As Recorded by Ozzy Osbourne
(From the album TRIBUTE/CBS Associated Records)

Words and Music by John Osbourne, Robert Daisley
and Randy Rhoads

Bright Rock ♩ = 166

Intro

E5

C5

F#5

B5

E5

C5

F#5

B5

1st Verse

E5

D

Now I feel the time is right Love will flow like wine

G5

to - night Give your love and it will come to you

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B5 E5

if you feel that you and me

A.H. (8va) 2

trem. bar

A.H. 2 (8)

P.M. P.M. P.M. P.M. H

A.H. pitch: C#

D G5

could es - cape and hold the key to a par - a - dise

sl.

B5

that's true and free.

Yeah!

Harm. (8va)

P.M. P.M. (8)

sl.

Chorus E

Steal a way, steal a

P.M. H

way, — steal — a way — the night —

H PM sl sl

B B5/A A5 B5/A

sl sl sl sl sl sl sl sl

A5 B5/A A5 B5/A A5 B5/A A5

You got - ta steal it! Come on, ba - by.

sl

2nd Verse

E5 D

Now I've met — your hon - es - ty You are here — and I —

H PM PM PM PM H

G5

am free — Bro - ken chains_ have fail - en all — a - round...

sl.

P.M. --- 4

B5

E5

Point my fin - ger at —

AH (15ma)

P.M. --- 4

P.M. --- 4

P.M.

D

the fools, — bro - ken chains_ and bro - ken rules_

P.M. --- 4

sl.

G5

B5

Let it be, — re - bel - lion rules_ to - night_

Harm. (8va)

P.M. --- 4

Harm. --- 1

Chorus

E

Steal — a — way, — steal — a — way, —

steal — a — way — the night. —

Interlude

E5

C5

F#5

B5

E5

C5

F#5

B5

Bridge

Chord progression: E5, B5, A5, G5, Asus4, A.

Guitar solo (Gm) Full (G⁰)

(B5) Full 1/2 1/4

Full 1/2 1/4

B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A

2 2

E5 C5 F#5 B5

sl *sl* *pick slide*

E5 C5 F#5 B5

sl *sl* *H*

3rd Verse

E5 D

Could it be a dream come true now that I am here

P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4

H *sl*

G5 B5

with you? Tear - ful eyes of joy is some - thing new

sl

P.M.----4

sl

Run a - way_ with me_ to - night_ Dream the dream_ and light_

the light. — Hap - pi - ness — is what — you give — to me. —

sl. wavy line

H

sl. wavy line

12 10 12

H

4 4 4

2 2 2

- Flick pickup switch in specified rhythm.

Chorus
E

Steal — a — way, — steal — a — way, —

1/2 sl

H P

P M

P M - 4

P M - 4

P M - 4

P M

sl

H P

P

steal a way the night.

P.M. 1

P

E

Steal - a - way, - steal - a - way, - steal - a -

H P P.M. H H H P.M.-4 H

H P (7) 7 H P (7) 7 H H H

B E

way - the night - Steal - a - way, -

8va. 1 1/2 loco

slow bend trem. bar sl.

1 1/2 (10) H P.M.

sl. H

steal - a - way, - steal - a - way - the night -

H P sl H P sl

P.M.-4 H P P.M.-4 sl

sl H P sl

B5 C5 C#5 D5 D#5 E5

(Drum solo)

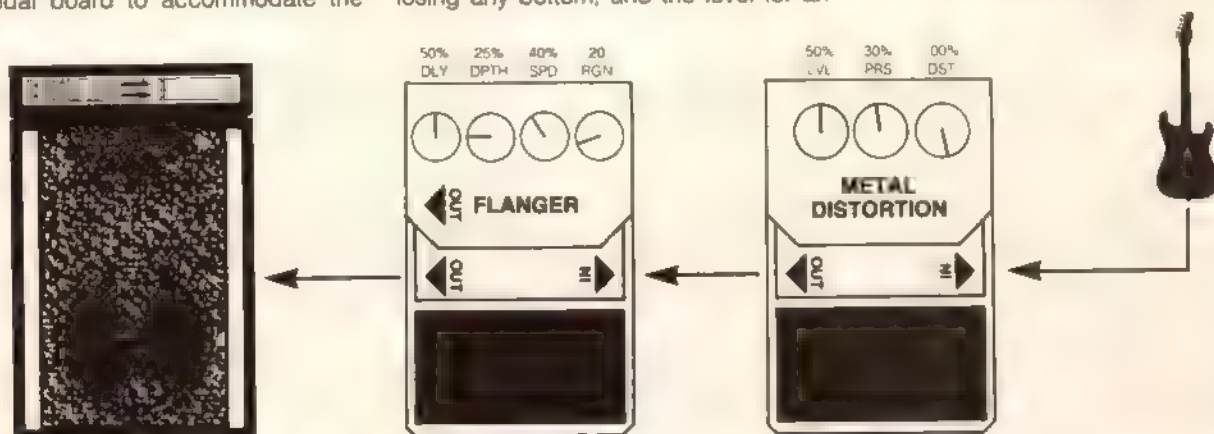
"GOODBYE TO ROMANCE" RANDY RHOADS

Randy Rhoads was one of the few guitarists of his era to effectively mimic his studio sound. He would often double his parts in the studio to make them fuller and thicker. Onstage, Randy used only guitars with humbucking pickups, Marshalls, and a variety of pedal effects. He didn't like wireless units, so he had a special buffer amp in his pedal board to accommodate the

more than 40 foot guitar cord! To get the sound for this tune, you'll need a stereo flanger and a metal distortion. For the first section, set the flanger as shown. This gives a much larger and more dominant sound than the ordinary chorus pedal. For both distortion sections of the song, set the drive at max, the presence for a good bite, without losing any bottom, and the level for an

even match between clean and dirty. When you kick in the distortion, hit the flanger at the same time to shut it off.

For the clean sections, use both pickups on the guitar, then flip to the bridge for the dirty parts. Because this song is from a live album, the setup is shown in mono. To get closer to his studio sound, try running both outputs for a stereo setup



GUITAR SECRETS

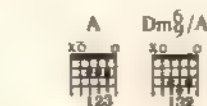
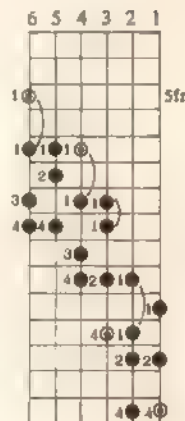
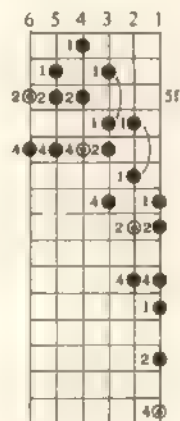
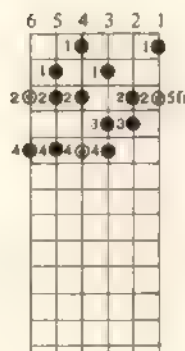
Joe Satriani THE HINDU SCALE

I will now unravel for you the mystery of the Hindu Scale: 1, 2, 3, 4, 5, b6, b7. That's not too hard to grasp now, is it? In fact, the Hindu Scale could also be called the Aeolian Dominant mode, the 5th mode of the Ascending Melodic minor Scale (1,2,b3,4,5,6,7). Enough with the formula stuff! This month's lesson is to be a casual introduction to the Hindu Scale, complete with three scale fingerings and a short compositional example in progression form. Learn it and play it over and over until you get comfortable with it. Then, try to come up with a variation of your own. Check out Led Zep's "Ten Years Gone" on the *Physical Graffiti* album; the quiet verses use the Hindu Scale. Those guys were so clever!

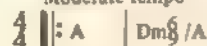
"Hindu" or Aeolian Dominant scale: 1, 2, 3, 4, 5, b6, b7

Root = 6

Slide = 2



Moderate tempo



:|| Repeat for melodic / improv. development

Send Questions To: Amp Questions
P.O. Box 1490, Port Chester, NY 10573

Question: I love the sound that Steve Stevens gets. What kind of equipment does he use?—John Silva/Orlando, FL.

Answer: Steve Stevens' current set-up is comprised of a fairly elaborate amp/effects configuration. His main amp is a 100-watt Park. This amp was made during the mid-60s by Jim Marshall and is virtually identical to Marshalls of the same period. The amp has no master volume and is completely stock. Second choice for amps is a new Marshall JCM-800. A load resistor is used at the amp's output and subsequently fed into an H&H MOSFET power amp. Vintage Celestian "greenback" 12" speakers rated at 25 watts are used. Steve plays very loud and much of the great sound he gets is simply the combination of Park/Marshall pushing those Celestians to the limit. Various effects are used, including an Eventide H3000 Ultra-Harmonizer. A Bob Bradshaw Switching System provides effects-control capability. As for guitars, Steve plays Hamers

with special Seymour Duncan pickups. For ultra-clean tones in the studio, he opts for a custom John Suhr guitar with EMG pickups.

Question: My Fender Deluxe is producing a high whistling sound when I turn the treble control up. What's wrong?—Anthony Perillo/Newark, NJ.

Answer: It sounds as if you have a faulty preamp tube. This is a fairly common problem and is easy to correct. The solution is to replace the tube with one that is known to be quiet. You can try swapping preamp tubes around within the amp, since a tube that is noisy in one location may be fine in another. This is because, although the tubes are the same type (in this case, 12AX7/7025), they perform different functions. The tube in question is most likely the one associated with the tone control section, which is the first tube in a Deluxe. Generally, preamp tubes shouldn't need replacement unless they are noisy or don't work at all. Replacing your output tubes (6V6's) about once a year should keep your amp in top shape.

Question: Is there a noticeable benefit in using Groove Tubes or Mesa Boogie tubes as opposed to the kind you can get through electronics distributors?—Chris Tsakis/Hackensack, NJ.

Answer: Companies such as those you mentioned supply tubes that are tested and matched for demanding applications in musical instrument amplifiers. Preamp tubes are tested for noise and microphonics; power tubes are matched to others having similar characteristics. Industrial-type tubes, particularly preamp tubes such as 12AX7/7025's, are typically very noisy and microphonic. I've gone through batches of these tubes in order to find only a few that are quiet and stable enough for duty in a guitar amp. Companies like Groove Tubes and Boogie weed the bad ones out for you, which is a good idea. In addition, since power tubes are matched and selected to meet a particular performance standard, you can have your amp properly biased using the tubes of your choice, and retain relatively consistent performance with subsequent power tube changes. ➡

GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: How does one figure out the deal neck dimensions for one's hand size?—David Ingram/Alto, GA.

Answer: It is impossible to figure out the ideal neck dimensions other than by trying out different necks. Be sure to try different fret scales in addition to different thicknesses and widths. The shorter scales will give you shorter distances between the frets, increasing your reach, while longer scales will give you more room for your fingers to fit in between the frets, particularly important for those of us with fat fingers who like to play up high, where the fret spaces are rather narrow.

Question: How do "Hex" pickups work?—Russ Blum/Houghton, MI.

Answer: Hex pickups have six elements, one to pick up each string. They also tend to have six individual outputs, again one for each string. They are most commonly used for MIDI guitars, enabling each string to be turned into a

separate MIDI signal. There have been a few attempts at using hex pickups on non-MIDI guitars, to allow separate tone adjustments to each string, but these have largely proved to be commercially unsuccessful.

Most hex pickups are magnetic. They consist of six individual coils, one under each string. In order to avoid cross-talk, these pickups must be located extremely close to the strings. Magnetic hex pickups are usually installed right next to the bridge because the strings move less during vibration. While this is not the best place for tone, it allows each element to be close enough to each string that the other strings can't affect it. A hex pickup's tone doesn't really matter, as the signal from this type of pickup is usually used only as a trigger for sampled or synthesized sounds.

Another type of pickup uses optical elements. These typically consist of six pairs of light emitting and receiving diodes, one pair for each string. A beam of light, usually outside of the visible spectrum, is aimed such that it must pass over and around each string on the way to the receptor. The vibrations of each string cause variances in the light beam that correspond to the fre-

quency of the string's vibration. Because each emitter-receiver pair looks at only one string, cross-talk is virtually eliminated between the different elements. Such a pure signal makes for easier analysis by whatever MIDI converter you are using, resulting in extremely fast response times to rapidly picked notes, and exceptional separation of the notes within chords.

Another type of hex pickup uses individual piezo elements for each string. The piezo elements are generally installed in or under the bridge saddles. In some instances, several piezos are used for each string. These piezo-type hex pickups are used primarily for stereo separation of the amplified sound of acoustic guitars. Some strings go to the right channel while some go to the left, making for some very interesting effects, especially when cross-picking or fingerpicking. Sometimes, although less often, these pickups are used as MIDI triggers. Because they respond to changes in pressure caused by the string's vibration, piezo hex pickups cannot achieve the separation that the optical type pickup can, as the vibrations from all the strings can reach and affect all the elements. ➡

UP ALL NIGHT

As Recorded by Slaughter
(From the album STICK IT TO YA Chrysalis Records)

*Words and Music by Mark Slaughter
and Dana Strum*

All gtrs. tune down one whole step.

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderate Rock ♩ = 104
w/sound effects

Gtr I Asus2 vol off ————
Gtr II (tacet)

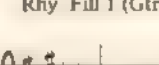
Up all night,
sleep all day — Up all night,
sleep all day —

D5/E E7 N.C. D5/E E7 N.C.
Gtr I - Rhy. Fig. 1 (end Rhy. Fig. 1)
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. sl sl

1st, 2nd Verses
2nd time substitute Rhy. Fill 1
D5/E E7 D5/E E7
I When eve-nin' comes, I am a-live — I love to prowl a-round in the streets —
2. See additional lyrics

**Gtrs. I & II
P M P M P M
Bass plays E pedal throughout verses.
**Gtr II, clean elec. (throughout).

Rhy Fill 1 (Gtrs. 1 & II)



2nd time w/Fill 1 (Gtr. I)
N.C.

Gtr. III

E5
P.M.

④9fr. ③7fr. ④9fr. ④7fr. ③7fr.
B E B A E
P.M.

It's the moon - light... that con - trols my mind. — Now —

*Play 1st time only...

sl. sl.

④9fr. ④7fr. ④7fr. ③7fr. ④9fr. ④7fr. ③7fr. ④9fr.
B E A B E B E B
P.M. P.M. P.M. P.M.

③7fr. ④9fr. ④7fr. ③7fr. ④9fr.
B E B E B
P.M.

2nd time Gtr. II tacet.

**Play slashes 2nd time only. 1st time tacet.

Gtr. I-
Rhy.
Fig. 2

Pre-chorus
F5

C5 G5

I've got the pow - er to speak, — yeah.

Gtr. II- Rhy. Fig. 2A

sl.

let ring...

F5 C5 (end Rhy. Fig. 2) G5

(Bkgd. voc.) A - wake from dusk to dawn. — Watch - in' the cit - y — lights. — Stars are shin - ing down. —

(end Rhy. Fig. 2A)

Fill 1

sl. sl. sl. sl.

sl. sl. sl. sl.

w/Rhy. Figs. 2 & 2A
F5 C5 G5 F5

They'll be shin - in' down on you and I. And when morn - ing comes...
And when morn - ing comes...

2nd time substitute Rhy. Fill 2
C5 Gtr.I G5 sl 17fr.

hold you till the morn - in' light. Ev - 'ry bod y sung it now To Coda

Chorus
A5 Dsus2 G5 N.C. A5 Dsus2 G5 N C

Up all night, sleep all day.. Up all night, sleep all day.. That's right..
(end Rhy. Fig. 3)

Rhy. Fig. 3

w/Rhy. Fig. 1
D5/E E7 Gtr III sl Full D5, E Full

N C.

E7

NC AH (8va) 1/4 (8va) D S al Coda

AH 17 (17) 12 15 12 15 12 11 12 15 (15) 14 15 12 14 12 10 (10) 9

sl AH pitch D#

Rhy. Fill 2 (Gtr. II)

Coda w/Rhy Fig. 3

Up all night, sleep all day. Come on, come on. Up all night. Oh,

Chords: A5, Dsus2, G5, N.C., A5, Dsus2

may - be we could just stay up twen - ty - four hours a day, uh

Chord: G5

w/Ad lib vocal
N.C.

Gtr. I Full

A.H. (8va), A.H. (8va), A.H. (8va), A.H. (8va), A.H. (8va)

Full, A.H., A.H., A.H., A.H., A.H.

A.H. pitches: F#, F#, F#, F#, F#

A.H. (8va), A.H. (8va), A.H. (8va), A.H. (8va)

A.H., A.H., A.H., A.H.

(7), (7), (7), (7)

F#, F#, F#, F#

Guitar solo

F#m

Gtr. I

Full, Full, P P, P, P sl, P sl

11 13 14 15 15 14 15 14 12 14 12 10 9 10 9 7 5 7 5

Gtr. II

P.M.

P.M.

let ring

7 7 5 6 7 7 4 4 7 5 6 3 0 2

[illegible]

Pre-chorus
Rhy. Fig. 4 (Gtr. I) G5 D5 A5 G5 (end Rhy. Fig. 4) D5 A5

(Bkgd. voc.) A - wake from dusk to dawn. — Watch-un' the cit - y — lights. — Stars are shin - ing down. —
Rhy. Fig. 4A (Gtr. II) (end Rhy. Fig. 4A)
let ring.....

w/Rhy. Figs. 4 & 4A G5 D5 A5 G5 D5 A5

They'll be shun - in' down on you and I. And I'll hold you till the morn - in' light —
Gtr. I And when morn - ing comes. —
Chorus(w/vocal ad lib) E5 A5 N C

Ev - 'ry - bod - y sing it now. Up all night, sleep all day. —
(Gtr. II out) Gtr. I

B5 E5 A5 N C. B5

Up all night, sleep all day. — Up all night. —
slack
slack

Additional Lyrics

2. Drivin' down the boulevard, all alone.
The neon signs are callin' your name.
Find me in the corner havin' the time of my life.
You'd think you'd want to do the same. (To Pre-chorus)

BASS LINE FOR UP ALL NIGHT

As Recorded by Slaughter
(From the album STICK IT TO YA/Chrysalis Records)

Words and Music by Mark Slaughter
and Dana Strum

Tune down
one whole step:

④ = D ② = C

③ = G ① = F

Moderate Rock ♩ = 104

Intro *Vocal w/sound effects

N.C.

Up all night, sleep all day... Up all night, sleep all day...

*Approx. 20 sec.

D5/E E7 N.C. D5/E E7 N.C.

1st Verse D5/E E7 D5/E E7 N.C.

When eve-ning comes, I am a-live... (etc.)

D5/E E7 D5/E E7

Pre-chorus F5 C5 G5 F5 C5 G5

A-wake from dusk to dawn... (etc.)

F5 C5 G5 F5 C5 G5 N.C.

Chorus
A5 Dsus2 G5 N.C. 1/2 A5 2nd time to Coda Dsus2 G5 N.C. 1/2

Up all night, sleep all day... (etc.)

D5/E E7 N.C. D5/E E7 N.C.

sim.

2nd Verse
D5/E E7 D5/E E7 N.C.

Driv - in' down the boul - e - vard... (etc.)

D5/E E7 D5/E E7 D.S. al Coda

Coda
G5 N.C. 1/2 A5 Dsus2 G5 N.C. 1/2 A5 Dsus2

sim.

G5 N.C.

Guitar solo
F#m

Fmaj7(#11) G6 N.C. (B) (A)

G#m G5

A5 Pre-chorus G5 D5 A5 G5 D5 A5

G5 D5 A5 G5 D5 A5

Chorus B5 E5 A5 N.C. 1/2 B5

Up all night, sleep all day, (etc.)

sim. 1/2

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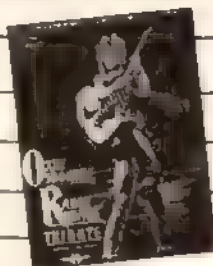
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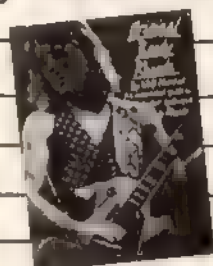
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Hai Belgarde
718 N. Rodney
Helena, MT 59601

Continued on Page 155



SLAUGHTER

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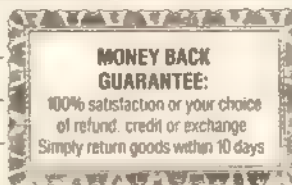
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BLACK VELVET
As Recorded by Alannah Myles
(From the album ALANNAH MYLES/Atlantic Records)

**Words and Music by David Tyson
and Christopher Ward**

A5 7fr.
B7 7fr.
Em7 5fr.
Am 5fr.
Fadd9 5fr.
Csus2 5fr.
Esus4 12fr.
Em7sus4 12fr.
Am (type 2) 5fr.
Dsus4 12fr.
D 12fr.

Tune down 1/2 step:
 ⑤ = E♭ ③ = G♭
 ④ = A♭ ② = B♭
 ① = D♭ ⑥ = F♭

F 5fr.
C 5fr.
C7 5fr.
B7sus4 12fr.

Moderate Rock \downarrow = 92

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves. The top staff is for N.C. (Nylon Chords) and the bottom staff is for Gtr. 1 (acous.). The key signature is one sharp (F#) and the time signature is 12/8. The N.C. staff has a key signature change from one sharp to no sharps or flats (N.C. (E5)). The Gtr. 1 staff includes various musical notations such as slurs, accents, and a "P.M." (Palm Mute) section. The score is for a guitar and a nylon chord instrument.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and piano. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The tempo is marked "Mm." (Moderato). The key signature is G major (one sharp). The time signature is 2/4. The score includes a vocal melody with a trill marked "4" and a piano accompaniment featuring a trill marked "1/2". The piece concludes with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of three staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Mm, hmn." are written below the first measure. The second staff is the piano accompaniment, also in treble clef, with a key signature of one sharp. It includes dynamic markings "p p" and "P.M." (Piano Moderato). The third staff is a bass line, likely for a cello or double bass, in bass clef, with a key signature of one sharp. The score ends with a double bar line and a repeat sign.

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1st Verse
N C (E5)

Mis - sis - sip - pi in the mid - dle of a dry - spell, — Jim - mie Rod - gers — on the

PM

Vic - tro - la up high — Ma - ma's danc - in' with a ba - by — on her shoul - der, —

PM

reverse rake sl

Pre-chorus
Bsus4

the sun is set - tin' like — mo - las - sas — in the sky —

That boy could sing, — knew — how to

Rhy. Fig. 1

PM

let ring

H

sl

move ev - ry - thing, — Al - ways want - ing more, — he'll leave you long - ing for —

(end Rhy. Fig. 1)

Asus4 A Gsus4 G Dsus2

Chorus
Am9 Dsus4 D Am9

black vel - vet and that lit - tle boy__ smile,__ black vel - vet with that

Rhy Fig 2

F C Am9 Dsus4 D

slow, South-ern style. A new re - lig - ion__ that - 'll bring you__ to your knees, (end Rhy. Fig. 2)

C7 B7 N.C (E5)

black vel - vet, if you please.

sl. *(slight vib.)* *sl.* *P.M.* *P*

2nd Verse
N C (E5)

Up in Mem - phis,__ the

P.M.

mu - sic's like a heat wave, white light - nin', bound to drive you wild.

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "mu - sic's like a heat wave, white light - nin', bound to drive you wild." The guitar line is in treble clef and includes a P.M. (Palm Mute) effect, indicated by a "P.M." label and a dashed line. There are also some musical notations like "1/2" and "sl" (slide) above the notes.

Ma-ma's ba - by is in the heart of ev - 'ry school girl; "Love Me Ten - der" leaves 'em

The second system of music continues the vocal line and guitar line. The vocal line has the lyrics "Ma-ma's ba - by is in the heart of ev - 'ry school girl; 'Love Me Ten - der' leaves 'em". The guitar line continues with a similar pattern, including a P.M. effect.

Pre-chorus
w/Rhy. Fig. 1
Bsus4

cry - in' in the aisles. That boy, he moved, it was a so, so sweet and true.

This section is labeled "Pre-chorus w/Rhy. Fig. 1 Bsus4". It features a vocal line with the lyrics "cry - in' in the aisles. That boy, he moved, it was a so, so sweet and true." and a guitar line with a P.M. effect. The guitar line has a "B" chord symbol above it.

Chorus
w Rhy. Fig 2
Am9

Al - ways want-ing more, he'll leave you long - ing for black vel - vet and that

lit - tle boy smile, black vel - vet in that slow, South-ern style.

This section is labeled "Chorus w Rhy. Fig 2 Am9". It features a vocal line with the lyrics "Al - ways want-ing more, he'll leave you long - ing for black vel - vet and that lit - tle boy smile, black vel - vet in that slow, South-ern style." and a guitar line with various chord symbols: Gsus4, G, Dsus2, Am9, Dsus4, D, Am9, F, and C.

Am9 Dsus4 D C(7) B7

A new re - lig - ion - that - I'll bring you - to your knees, black vel - vet - if you

④ 2fr. E Gtr. I P.M. Bridge (Gtr. I tacet) Gtr. A5 III

please. Ev-'ry word - of ev-'ry song -

Gtr. II (elec) P.M. H rake P.M. rake H P P.M. - - 4 H

sl *Kybd arr for gtr

B7 Em7 w/Rhy Fill 1

- that he sang - was for you, - hoo Oo, hoo, hoo.

let ring - - - 4 Full

sl 10 10 sl H sl 10 10 10 sl Full

Rhy. Fill 1 (Kybd)

Am Fadd9 Csus2 ④ 9tr B

In a flash, he was gone, it hap-pened so soon What could you do?

dim

8 10 12

Guitar solo w/Fill 1 (7 times)

Gtr. III Esus4 Em7sus4 Esus4 Em7sus4

Full p

rake

Full p

sl

H

14 12 10 12 14 12 10 12 14 12

Esus4 Em7sus4 Esus4

sl

PM

1/2

Full

Full p

12 14 12 10 12 14 10 12 14 12 15 12 15 12 15 12 15 12 15 12 14 12 14

Fill 1

Gtr. I

PM

2 2 2 2 2 2 2 2

Em7sus4 w/Rhy. Fill 2

Chorus
Gtr. I-
Rhy. Am (type 2)
Fig. 3

Black vel - vet and that

PM 1/2 sl Full P H Full Full Full Full

PM 1/2 sl Full P H Full Full Full Full

sl sl

Dsus4 D Am (type 2) F C

lit - tle boy_ smile, black vel - vet in that slow, South - ern style

Full 1/4 rake Full 1/4

Am (type 2) Dsus4 (end Rhy. Fig. 3) D C7 B7sus4

A new re - lig - ion_ that - 'll bring you_ to your knees, black vel - vet

Rhy. Fill 2
N C (E5)

PM cresc.

12 12 12 12

w/Rhy. Fill 3 w/Rhy. Fig. 3 Dsus4 D
 Am (type 2)

if you please! _____ Black vel - vet and that lit - tle boy's smile, _____

Full Full Full Full Full

Full

Full Full Full Full Full

Am F C Am (type 2)

black vel - vet in that slow, South-ern style. A new re - lig - ion that - 'll

Full Full

rake

Full Full

Dsus4 D

bring you _____ to your knees, black vel - vet ... if _____

Gtr. I (Gtr. II tacet)

sl

sl

sl

Rhy. Fill 3

P M

2 2 2 2 2

Gtr. III-
Rhy. Fig. 4 Esus4 Em7sus4

Esus4 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times)
Em7sus4

you please ..

Esus4 Em7sus4 Esus4

If you please.

Em7sus4 Esus4 N.C.(E5)

If you please ..

If you

please _____

Hmm - hum - tum hum, hum -

PM 1

1/2

1/2

PM

Begin fade

hum hum hum hum - hum,

H P H

2

PM 1

H P H

1/4

1/4

H

PM 1

sl

1/2

1 2

PM

sl

Fade out

Full 1/2

Full 1 2

reverse rake sl

PM 1



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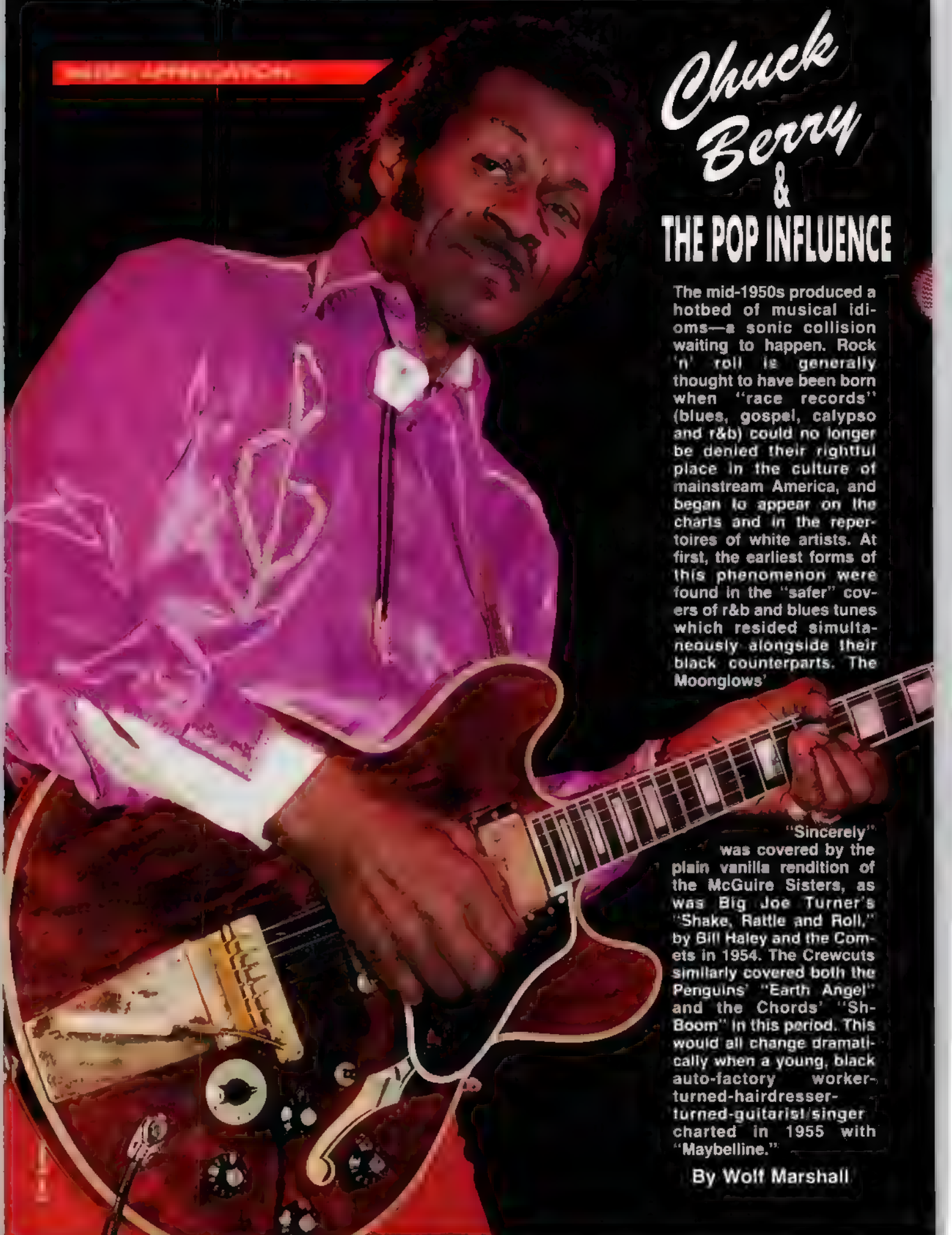
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Chuck Berry & THE POP INFLUENCE

The mid-1950s produced a hotbed of musical idioms—a sonic collision waiting to happen. Rock 'n' roll is generally thought to have been born when “race records” (blues, gospel, calypso and r&b) could no longer be denied their rightful place in the culture of mainstream America, and began to appear on the charts and in the repertoires of white artists. At first, the earliest forms of this phenomenon were found in the “safer” covers of r&b and blues tunes which resided simultaneously alongside their black counterparts. The Moonglows’

“Sincerely” was covered by the plain vanilla rendition of the McGuire Sisters, as was Big Joe Turner’s “Shake, Rattle and Roll,” by Bill Haley and the Comets in 1954. The Crewcuts similarly covered both the Penguins’ “Earth Angel” and the Chords’ “Sh-Boom” in this period. This would all change dramatically when a young, black auto-factory worker-turned-hairdresser-turned-guitarist/singer charted in 1955 with “Maybelline.”

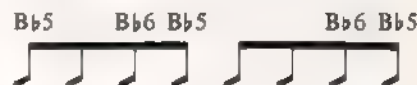
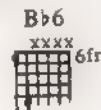
By Wolf Marshall

Chuck Berry spoke a new language that was an old language, to a new generation. Assembling his lexicon from a variety of sources—r&b and c&w, swing, jazz and traditional blues, he tapped into the very root of the music itself—the black experience—and came up with a universal sound that transcended all boundaries, particularly those imposed by racial issues. His contribution is imbedded in the core of rock music forever more. Every year, we hear a new declension, see a new variation of the time-honored Chuck Berry Riff. By now, it seems as inescapable as the latest model car having four wheels and an engine. By 1958, Chuck Berry had a

string of rock 'n' roll hits: "Maybelline," "Roll Over Beethoven," "School Day," "Rock & Roll Music" and "Sweet Little Sixteen." And then came "Johnny B. Goode."

Considered to be his finest hour, "Johnny B. Goode" is a bona-fide rock classic. So classic in fact that NASA sent it into deep space (along with other representations of life on our planet) aboard the Voyager, as a message of good will to any possible alien civilizations. The Charlie Christian meets T-Bone Walker licks of the intro solo and internal guitar solo are precious seminal moments in rock history, as are the call and response double stops (Riffs C and E) in the choruses—just check out An-

gus Young's solo in "Highway to Hell" or Joe Satriani's solo in "Satch Boogie." But more important and central to the evolution of rock guitar in or out of the pop context is Chuck's invention of the power chord in "Johnny B. Goode"'s memorable comping riffs—the definitive Chuck Berry Riff. This simple pattern places the root-fifth, chord voicing (Bb5) and the root-sixth chord voicing (Bb6) in its characteristic sequence:



Said to be derived from basic boogie-woogie piano accompaniment, it is really much more than just a good riff. It is the seed of rock rhythm guitar planted, nurtured and harvested by the Father of Rock Guitar; a seed which grew into a many limbed tree, with its divergent branches all invariably leading back to Berry. In the great continuum of modern guitar, it is the unifying thread linking Berry with the Beatles and the Stones, Clapton, Beck, Page and Hendrix; Aerosmith and ZZ Top, Van Halen and Rhoads, and even with music as incongruous as the Police, Metallica, Living Colour, Toto, the Grateful Dead, and Guns N' Roses. Take away the power chord in accompaniment and you erase ninety percent of what we know and love as rock music.

Significant also was Chuck Berry's trademark use of the 12-bar blues progression as a pop song form, and his consistent reliance on the shuffle rhythm groove (triplet feel) throughout his output.

Rock 'n' roll singers Elvis Presley and Ricky Nelson represented another part of the equation. Neither were the complete package that Chuck Berry was (guitarist/singer/composer/lyricist); in their hands, the guitar was largely a prop employed for its visual effect. Yet it was within the auspices of their backup bands that rock guitar first made its bid for attention as a separate instrumental force in the pop genre. Where the guitar playing of Chuck Berry was an essential and personal aspect of Chuck's presentation, in Elvis' and Ricky's music, the guitar sounds were provided by Scotty Moore and James Burton, respectively. Both Moore and Burton were unique and facile musicians, well-versed in the early rock, country and rockabilly vernaculars of the late 1950s. Some idea of their artistry can be gleaned from even a cursory listen to Elvis' early landmark hits: "Heartbreak Hotel," "Don't Be Cru-

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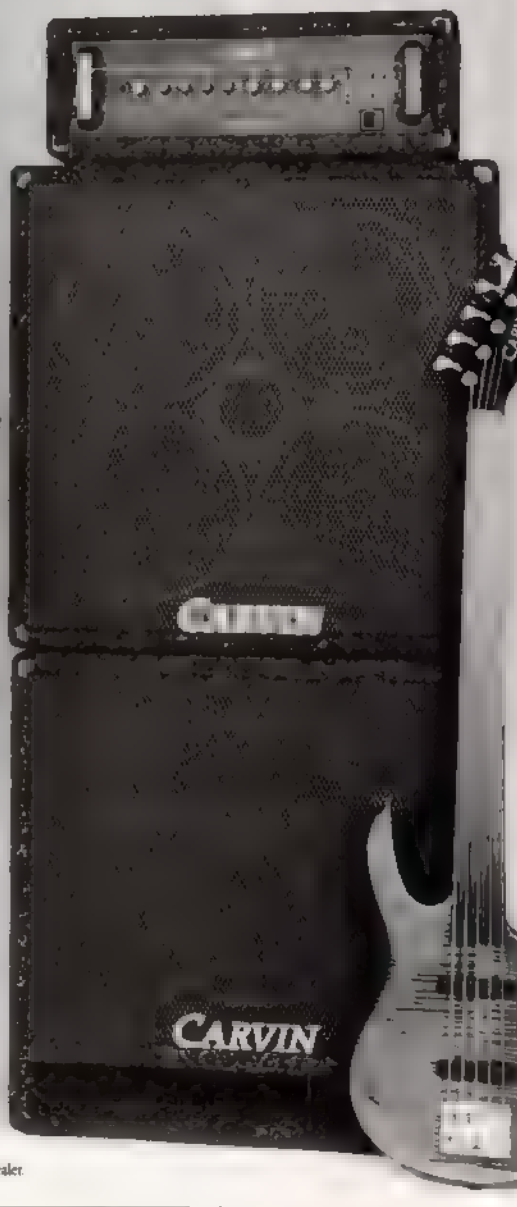
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el," "Hound Dog" and "Jailhouse Rock" (the latter yet another example of the inception of power chording) or Ricky's "Hello, Mary Lou," "Travelin' Man" and "Fools Rush In." Burton's biting Tele twang contrasted sharply with Moore's rounder arch-top tone (Gibson Super 400), but they were undeniably birds of a feather.

Rock guitar was becoming a steady fixture on the charts by the late 1950s and early 1960s. It appeared in a myriad of forms from diverse instrumental offerings to tight r&b pieces and surf music. Highlights included Duane Eddy's "Rebel Rouser," "40 Miles of Bad Road" and "Because They're Young," Link Wray's "Rumble," Lonnie Mack's "Memphis" (an instrumental rendering of Chuck Berry's tune), Booker T. & the MG's "Green Onions" (featuring an up-and-coming Steve Cropper), the Surfaris' "Wipe Out," the Chantays' "Pipeline" and, of course, the Ventures' "Walk, Don't Run" and "Walk, Don't Run '64."

And then, Chuck Berry, Elvis, blues, r&b and the various streams of American rock 'n' roll all came together in the sounds quietly brewing in England. Quietly? It all exploded in 1964. The era of rock was ushered in and resulted in the codifying of guitar approaches, the establishment of the band ethic and the

advent of integrated radio—where it was possible to hear fuzzed, wah'd British psychedelic blues following soul sounds from Motown or Stax and merging with a homespun country song by the Buffalo Springfield, all within minutes of each other.

It began with the Beatles. Between January 1964 and January 1966, the Beatles had no less than 26 records on the top 40 charts, 17 of them spent time in the Top 10 and 11 took the #1 position, making them the best selling recording act to date. Numbers such as these were bound to make pop record producers, artists and songwriters incorporate key elements of this successful formula into their own material and, indeed, the marketability of electric guitars in general, as well as rock guitar specifically, got a real shot in the arm. While much of the Beatles' music was heavily vocal/song-oriented, they regularly managed to sneak in some interesting and innovative guitar work. Noteworthy were the inclusion of Chuck Berry meets rockabilly guitar breaks in "Can't Buy Me Love" and "I Saw Her Standing There;" feedback, fuzz, and that curious 'MRB' tone of the Vox Super Beatle amp mated to John Lennon's Rickenbacker 3/4 sized guitar in "I Feel Fine;" the trademark use of electric 12-string in "A Hard

Day's Night" and "Ticket to Ride;" Harrison's nylon string guitar sounds in "And I Love Her;" the sparkling clean tones of "Nowhere Man" and the heavy blues-based riff and modern harmonic moves in "Day Tripper." Beyond what was on their singles, they experimented with backwards guitar, sitar, early phasing and flanging, classical orchestration and a slew of unprecedented studio recording techniques. Besides their incredible chart activity, the Beatles, in a broader sense, represented a more important ideal. They were a *guitar band*. Since then, no other instrument has so succinctly defined the sound of rock music as the electric guitar.

Among the legions of bands from England flooding the charts during the Golden Age of the British Invasion (1964-66), two others stand out as significant in any discussion of rock guitar in the pop genre—the Rolling Stones and the Kinks. Keith Richards' blatant fuzz-tone riff animated their first monster hit, "Satisfaction." Its sax/trumpet-like timbre and repetitive ostinato nature is a direct acknowledgment of the horn section influences of classic r&b and soul records—like the backing bands heard on the Stax, Atlantic Soul, Motown, and Chess/Checker labels. The Kinks reinvented the power chord in their early hits "You Really Got Me," "All Day and All of the Night" and "Tired of Waiting for You." Not that they played it any differently than Chuck Berry, Scotty Moore or John Lennon had; they simply played it heavier. In the Kinks' songs, the power chord in riffs and rhythm figures became a crucial thematic and motivic factor, presaging the arrival of heavy metal as an art form by at least five years.

By the end of the decade heavy rock guitar sounds abounded on the airwaves and on pop charts. Among the highlights were Cream's "Sunshine of Your Love" (featuring one of the most immortal blues/rock riffs and an unforgettable crossover solo by Eric Clapton) and "White Room" (flaunting feedback and a furious wah-wah solo), Led Zepelin's "Whole Lotta Love" (an absolutely indestructible riff, sounding as heavy today, 21 years later, as it did then) and Jimi Hendrix's "All Along the Watchtower," one of the truly special moments in top 40 history, where Jimi creates a compelling web of guitar tones and approaches over the simple changes of the Bob Dylan standard: twelve-string acoustic, psychedelic blues/rock lead work often embellished with echo. Univibes, and wah-wah blended with his patented funky r&b fills, slide guitar, adding up to a timeless masterpiece in any setting.

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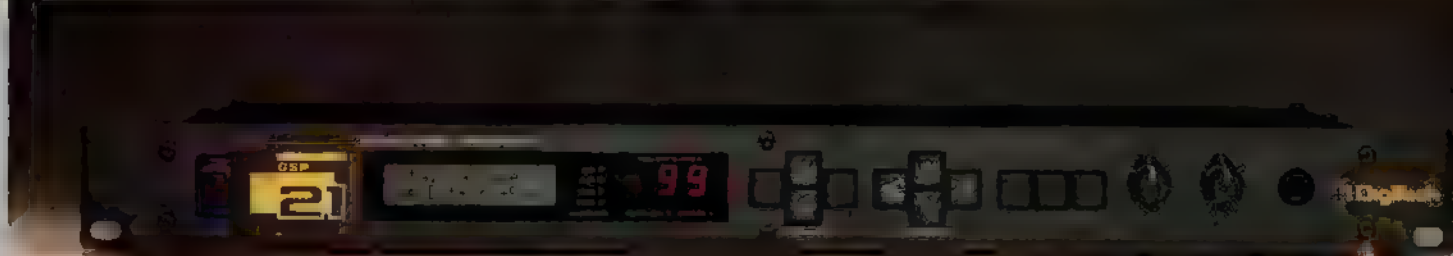
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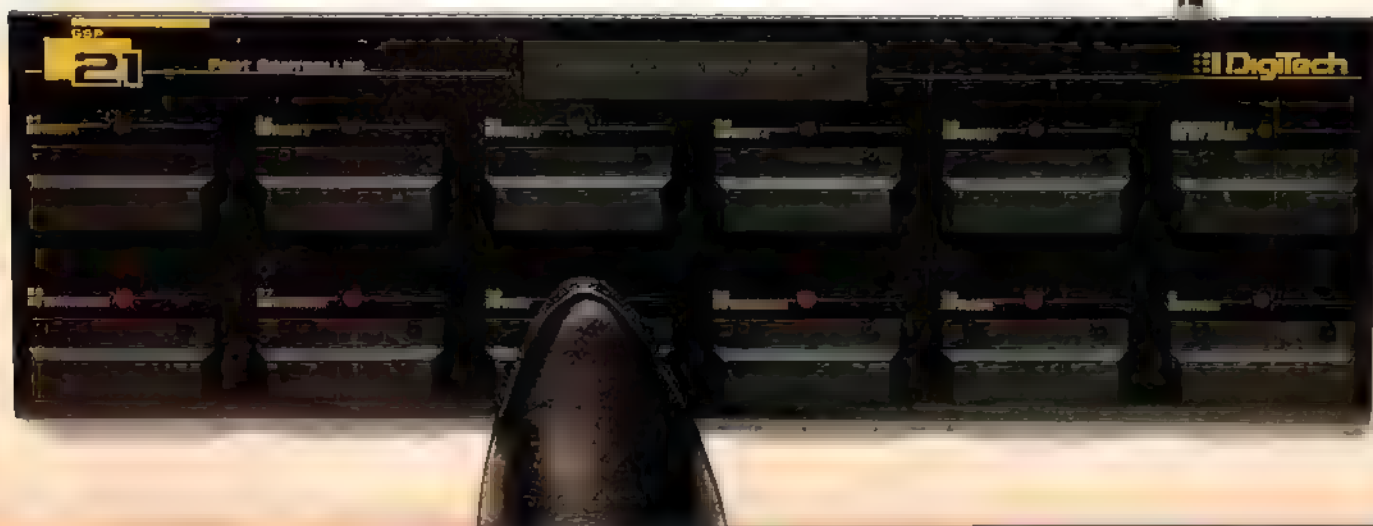
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MUSIC APPRECIATION

The 1970s, in the pop sense, was the era of the singer-songwriter and, as a result, the "session star." Nobody personified this ethic more specifically or carried it to its extremes like Steely Dan. An anomaly in rock, they were a rock band without a rhythm section and without a regular lead guitarist. Their early pop hits even featured a "temporary" lead singer. But they also featured some outstanding guitar-work, notably in the brilliant "hired hand" soloing (courtesy of Elliott Randall) throughout "Reelin' in the Years," the jazzy sitar-guitar lead lines of Denny Dias in "Do It Again" and the melodic rock-meets-Bossa nova attitude of "Rikki Don't Lose That Number."

Session guitarists rose to the occasion in this environment—initially Jeff Baxter, Elliott Randall and Denny Dias, and later Larry Carlton, and Jay Graydon, who was responsible for the quirky solo on their 1978 hit "Peg."

With the development of AOR and narrow format radio in the early 70s, the pigeon-holing of musical styles and categories was established (pop rock, soft rock, hard rock, heavy metal, easy listening, etc.). Acts like Led Zeppelin and Black Sabbath were relegated to the album rock formats, while pop rockers like Elton John dominated the top 40 charts. Occasionally, a crossover occurred (ZZ Top's "Tush," Kiss' "Beth," Bad Compa-

ny's "Can't Get Enough"), but by and large, the record industry, marketing specialists, demographics experts, and radio programmers enjoyed holding the reins again—more in control at this point than at any time post-Chuck Berry. The stage was set; it was showtime—disco was born.

Even within the repressive, "anti-rock" atmosphere of commercial disco, a few optimistic signs were evident. The session star, as previously mentioned in connection with Steely Dan, flourished, and new names like Steve Lukather, Carlos Rios and Buzzy Feiten were added to the list. In a superb crossover moment, guitar wizard Jeff Baxter made a gutsy appearance on Donna Summer's "Hot Stuff," adding a burning metal-edged solo—four solos, to be exact—eight rhythm parts, and two guitar synthesizer parts in four hours to the proceedings. This gives you some idea of what makes a "session star" a star.

By the 1980s, two of the most prominent black artists began to chip away at the segregation of the charts and radio. Prince and the New Power Generation, an integrated band—black/white, male/female—fused r&b and rock more effectively than anyone since the Stones or Sly and the Family Stone. His manic guitar on "Let's Go Crazy" is a potpourri of telling influences: funk, metal, r&b, blues and psychedelic styles. As formulated disco disappeared, its characteristic elements were absorbed into the mainstream pop sounds of synthesizer grooves and the neo-funk which disregarded racial lines—equally at home in the repertoires of Earth, Wind and Fire, Flock of Seagulls, Toto, and Michael Jackson. Jackson, whose enormous commercial success crossed all boundaries, whether on the charts, radio, or in the concert halls, brought a globalism to pop. By 1983, it seemed he had it all. What was left?

"Beat It," his number 1 song from 1983 is a piece of musical history which answers the question neatly, in the form of a terse, beautifully executed guitar solo by Edward Van Halen. The elements of dance music (previously loathed as disco) and black funk, melded with rock (in its most striking form of metal) as Van Halen soared over the synthesizer laden, r&b groove, in the course of a brief (16 bar) mini-opus. The term crossover was redefined before "Beat It" finished playing, and the integration of genres was one step closer with this reconciliation of rock and soul media, influencing much of what followed. It was OK to hear the most radical guitar playing imaginable, pouring out of the radio again, in dance and Top 40 clubs, and even during a dinner set at the Ramada Inn.

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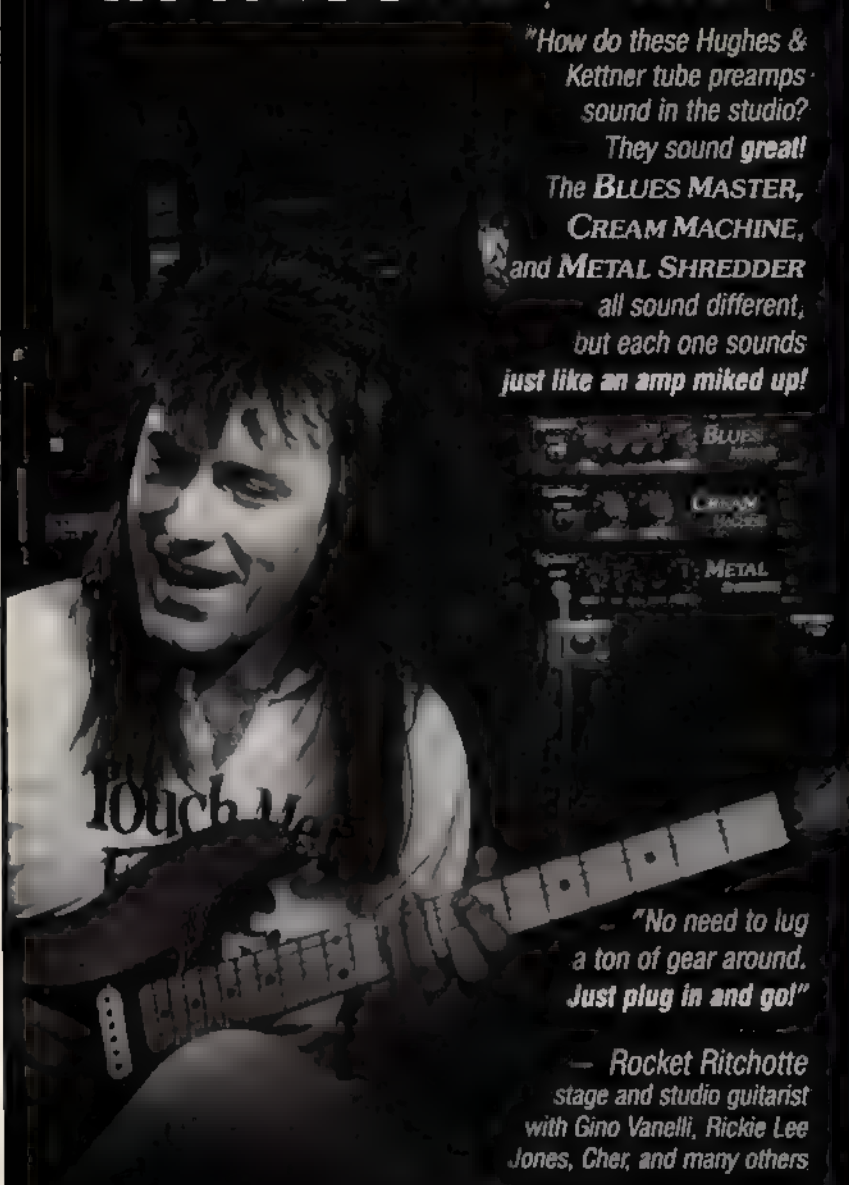
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Along similar lines is the Michael Sembello hit, "Maniac" from the movie *Flashdance*. Check out the Van Halen-esque tap-ons, high-energy blues lines, and the metal edge of his solo for another example of the "rock plus dance equals pop" equation. Or Stevie Ray Vaughan's guitar work on David Bowie's "Let's Dance."

A trend was forming. The reintegration of Top 40 (with MTV as a significant factor by this time) resulted in the cross-over of rap music and hip-hop, culturally a black experience, to mainstream American tastes. A milestone which further reinforced the trend was the joint effort of Run-DMC and Joe Perry and Steve Tyler of Aerosmith. In the mid-80's rendition of "Walk This Way." Even a superficial listen reveals the strong fundamental relationship of the idioms of rock and r&b, especially rhythmically and melodically. It's a trend that shows no signs of abating, with immortal rock and blues elements continuing to grace many tracks doing well on the record charts this year, among them the recent smash offerings by Alannah Myles and Phil Collins.

Alannah Myles' hit, "Black Velvet," is an elegant blend of authentic blues components married to pop concessions. Check out the pronounced shuffle groove, which is its ubiquitous rhythmic heartbeat (a definite blues/rock gesture) or the sparse touches of the vintage Hammond organ sound. Kurt Sheffer's guitarwork is down-home, with electric guitar supplying emotional, understated melodic twists (the essence of blues phrasing) and a rustic dobroesque acoustic guitar emphasizing the underlying triplet feel. Phil Collins' "I Wish It Would Rain Down" features gently weeping touches as only Eric Clapton can deliver. E.C.'s unmistakable physical tone, bending and vibrato recall the halcyon days of late '60s blues rock—the era when Clapton, Hendrix, Beck and Page brought the blues back home from across the sea, reinterpreted by a different generation from a different culture.

As we speed toward the second millennium, the Voyager has finally left our solar system. Recently NASA reported receiving radio signals from space. The message was short and to the point: "Send more Chuck Berry!"



Malibu-based contributing editor Wolf Marshall is the pre-eminent rock guitar player/transcriber/educator. He now transcribes exclusively through Cherry Lane Music.

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NAME Wesley A. Matauda
ADDRESS P.O. Box 52, Papaikou, HI
INFLUENCES Beck, Van Halen
 Holdsworth

BAND Knock Knock

EQUIPMENT PRS Sunburst, Custom-made Strat, Soldano amp w/Marshall Bottom Fostex 8-track

PERSONAL STATEMENT After a late start in music and a few years playing the cover band circuit in Hawaii, I moved to LA in the summer of '85 to attend GIT. With intensive study, all the missing links in my musical persona were put in place and a world of music opened up for me. Instructors like Jennifer Batten, Dan Gilbert, Keith Wyatt and Steve Trovato were a tremendous influence. I graduated with honors, was voted Outstanding Guitar Player of the Year, performed at the graduation ceremonies, and had my instrumental recorded for the class album. A teaching position soon followed, which included doing classes for the summer session program and developing the curriculum for the Melodic Rock Seminar. Currently I'm working on a band project called Knock Knock, which has a very accessible new-rock format. With this band the music and the songs are the focal point. Also on the horizon is a "guitar intensive" instrumental album.

COMMENT: Like a Disney attraction, Wes takes you on a ride which is colorful,

enticing and wild, but always in control. One of the most well-balanced players I've heard, his sense of melody and imagination is equalled by his excellent technique and knowledge that music needs to breathe.



NAME Duke Levine **AGE** 28
ADDRESS 28 Adams St., Waltham, MA 02154

INFLUENCES Ry Cooder, Hendrix, Metheny, Beck, Clapton

BAND The Duke Levine Group

EQUIPMENT 1963 Fender Strat, Fender Strat Plus, 50's Harmony Arch-top, Ibanez AS-200, Mesa/Boogie Mark III ART Multiverb, Roland GP-8, Rocktron Hush IIB

PERSONAL STATEMENT: I'm currently trying to get the Duke Levine Group's debut album signed to a label. The concept of the music is "roots-fusion," or heavily blues-based guitar instrumentals. I'm also writing new material for the band and am willing to take any gig, regardless of style of music. Over the past year I've played gigs encompassing rock, big band jazz, world beat, country & western, blues, folk, reggae and funk styles.

COMMENT: Focused and lively melodies emanate from the blues/jazz based compositions and playing of Duke Levine. His totally professional approach to recording, arranging, composing and soloing should find him label-bound before the year is out.



NAME Stephen Shaw **AGE** 26
ADDRESS P.O. Box 4122, Kenmore NY 14217

INFLUENCES: Neal Schon, Brian May, Van Halen, Lynch, Eric Johnson

BAND Rockcandy

EQUIPMENT: Kramer guitars, Kramer Sustainer, Randall RG100ht amps, Digi-tech DSP128+, Samson Concert Series Wireless and Marshall cabinets

PERSONAL STATEMENT I've had a guitar since I was 13, but didn't take it seriously until I was about 18. I'm a self-taught player, but have had musical training on the trumpet. I've played in cover bands and am currently with Rockcandy, an all-original rock band. Over the five years which I've been with Rockcandy, we released a self-produced debut album which sold over 11,000 copies. I've also won Best Hard Rock Guitarist two years in a row in the Buffalo Backstage Music Awards, based on votes by industry insiders. I love writing catchy, grooving rock songs, with solos that are tasteful and complementary to the songs. Solos are nice, but should be the icing on the cake.

COMMENT: Everybody talks about tasteful rock solos that complement the song. Shawn nails it like a seasoned pro. Plus, his group has great rock songs to complement. Stephen Shaw will be a guitar hero, because his playing and writing make his songs into winners.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief

biographical sketch along with your submission to GUITAR Recordings. Send to: GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

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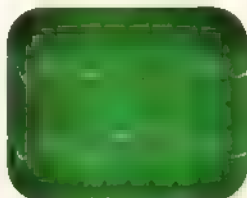


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**ECLIPSE**

Yngwie Malmsteen ■ Polydor

PERFORMANCE Fulfilling, **HOT SPOTS** "Bedroom Eyes," "What Do You Want" and "Fault Line," **BOTTOM LINE** Yngwie gets even better

It may be because of his reportedly owly personality, or just that he needs constant musical change to remain challenged. For some reason, Yngwie Malmsteen has never been able to stick with one band for long. For *Eclipse*, the guitarist assembled an all-Swedish band in his new home state of Florida, and in this new setting with his fellow countrymen, Yngwie has created a new, even more amazing musical self. The challenge for Malmsteen has been to perfect every facet of his classical-metal artform, and on *Eclipse* both his songwriting and his soloing have jumped up a notch toward personal perfection. Malmsteen explores a multitude of metal variations: from the Gothic trudge of "Devil in Disguise" to high-speed Baroque on "Demon Driver." Goran Edman's light vocal style, with its touch of Stevie Wonder soul, adds an airiness to Malmsteen's heavy melodies, while Mats Olavsson's keyboards give the songs a richness that allows the guitarist's solos to soar all the higher. And soar they do, with Malmsteen's increasingly developed melodic flair extending his renowned classicism. When Malmsteen creates a moment where speed and melody meet as equals, as on his "Fault Line" solo, he has no peers.

**BEG TO DIFFER**

Prong ■ Epic

PERFORMANCE Distressed, disoriented and distorted, **HOT SPOTS** "Steady Decline," "Beg to Differ" and "Just the Same," **BOTTOM LINE** A mutant music for the 90s. From their vantage point on New York City's Lower East Side, the post-punk, post-metal

post-industrial trio Prong have seen and heard new waves of rock music come and go. Now it's their turn, and their first major label release, *Beg to Differ*, selects from the rubble and refuse of rock to create a poltergeist of alienated, angry, and most of all rhythmically moving noise. It's not thrash, speed metal or punk, but you can hear some of each in the head-snapping rhythms, the clean, machine-edged distortions of Tommy Victor's guitar, and the trio's jerking melodic twists. Victor and bassist Mike Kirkland sing with bitter conviction of a world going out of control and the assaultive minimalist tunes compound their alienation and stark visions. The music is meant to move you, not just by banging your head but by lifting your body fully into its painful dance. Victor wrenches a strangely embracing and clear cloud of noise from his guitar, a pall of pollution in early morning light that he disturbs with short solo sound bites that splatter against the album's austere inner calm. But *Beg to Differ* is anything but calming. It's a compelling antidote to today's musical malaise.

BRIGADE

Heart ■ Capitol

PERFORMANCE Bright and melodic, **HOT SPOTS** "The Night," "Fallen from Grace" and "Cruel Nights," **BOTTOM LINE** Pure Heart for lovelorn rockers.

With *Brigade*, Heart has returned to the strongly melodic, forceful rock with which the band made its mark in the late 70s. As always, Ann Wilson is the band's key component, her urgent, full-bodied vocals as distinctive as ever on tales of wanderlust and struggling relationships. Behind her, the



band rejoins Heart's spirited blend of acoustic underpinnings and tough, crunching guitars on the kick of songs like "Tall Dark Handsome Stranger," and on the grand wallings of Heart melodramas like "Secret" or Nancy Wilson's vocal turn on "Stranded." *Brigade*'s bite and compassion can be traced to the reserved but tasteful guitar contributions of Nancy Wilson and Howard Leese. Don't be expecting to hear any knock-out soloing on *Brigade*—the longest lead break clocks in at about 15 seconds on the acoustic boogie of "The Night." But don't expect to be disappointed, either, if you're into well-played hard rock that travels the full range of emotional, dynamic and rhythmic peaks and valleys. It's been three years since the last Heart album, and for fans of the Wilson sisters, *Brigade* will prove to have been worth the wait.

**DAMN YANKEES**

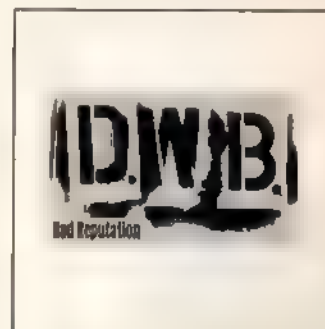
Damn Yankees ■ Warner Bros.

PERFORMANCE Sparkling and frisky, **HOT SPOTS** "Coming of Age," "Bad Reputation" and "Rock City," **BOTTOM LINE** Rock veterans get together and feel young again. Only the guys who have done it would have even conceived of bringing guitar gonzo king Ted Nugent together with former members of Styx and Night Ranger. That's what Damn Yankees is, with guitarist Tommy Shaw and bassist Jack Blades slapping meta with the Nuge. Their resulting self-titled effort is a jumping rock kick that brings out the best in all parties. Seldom has Nugent been in more control, which is due in large part to the songs being of a higher quality than has been used to ravaging. With Shaw and Blades teaming up for some classy pop vocal harmonies, and all three musicians putting their heads together and masterfully dishing melodic hooks and choruses, Nugent is given more musical toys to play with every time he solos. He's his irrepressible leering wahoo self on the gritty "Bad Reputation," slides greasily through the title cut, and even manages to excite the blandness of "Come Again" with his dervish rushes. That and the insipid ballad "High Enough" are the Yankees' only lapses into Styxian tedium. Those are forgivable moments, though, because the three players, along with drummer Michael Cartellone, are having too much frisky fun at their musical fountain of youth.

BAD REPUTATION

Dirty White Boy ■ Polydor

PERFORMANCE White hot, **HOT SPOTS** "Let's Spend Momma's Money," "Bad Reputation" and "Hammer on the Heart," **BOTTOM LINE** The return of Earl Slick. Could it be that Earl Slick has finally found his spotlight in the aptly named Dirty White Boy?



Slick built his reputation with the likes of David Bowie and John Waite, as a superb technician with the ability to do anything he

wants on guitar. Last time he struck semi-solo, it was in the neo-rockabilly bombshell of Phantom, Rocker & Slick, but this time he may have found his niche playing white-hot maximum ampage blues rock in the Aerosmith mold. *Bad Reputation* is classic dirty-white-boy rock 'n' roll, all bluster and energy full of snarling jumpy guitar and the raspy stud vocals of seasoned hard rocker David Gen Easley. Add to Slick and Easley the imploding rhythm section of drummer Keni Richards and bassist F. Kirk Alley, and the up-front mix of power producer Beau Hill and you get a tried and true rock style infused with new energy. The high energy even extends to a ballad like "You Give Me Love" due in large part to Slick's blistering tone.

SILVER AND GOLD
A.S.A.P. ■ Enigma

PERFORMANCE. Stunning; **HOT SPOTS** "Down the Wire," "The Lion" and "Blood on the Ocean." **BOTTOM LINE.** Modern, melodic rock from the schizophrenic Adrian Smith. Even if you know beforehand that ex-Iron Maiden guitarist Adrian Smith's new band plays vibrant, melodic rock, nothing can prepare you for the shock and contrast of *Silver and Gold*. The music created by A.S.A.P.



Smith's six-man band of articulate young lions that includes Ringo Starr's drum-playing son, is about as far from Iron Maiden's gothic, sci-fi extravaganzas as hard rock can be. A.S.A.P. does more than just play melodic, well-written rock, using ambitious arrangements and modern, sophisticated production—it excels at it. Smith astounds you with his abilities through this amazing personality change. His guitar-playing has metamorphosed, too, if you can distinguish his playing in A.S.A.P.'s three-guitar lineup, that includes Dave Colwell and Andy Barnett. His solos are snaky, succinct, lyrical moments of expression bearing little resemblance to his Maiden improvs and duets. As if this weren't enough, Smith sings with a gruff, straining effectiveness that resembles Bob Seger even if the songs don't. If you're a Maiden maniac, prepare to be shocked. If you're a modern rock fan, add A.S.A.P. to your "must" list.

TAKING ON THE WORLD
Gun ■ A&M

PERFORMANCE. Pumped; **HOT SPOTS** "Shame on You," "Inside Out" and "Taking on the World." **BOTTOM LINE.** Direct, hard-hitting Scottish rock. Gun is a young Scottish quintet whose *Taking on the World* pumps with an urgency and hook-aden infectiousness that you'd expect

from rock 'n' roll veterans. The catch is that Gun is a rookie band, a group whose hard-hitting, direct songs and cutting, skin-tight



playing form an impressive, ear-catching combination. Gun joins the bass-heavy

dance drive and pumping rhythms common in British pop circles with a hard rock guitar edge, drawing comparisons to bands from INXS and Billy Idol to Def Leppard and Thin Lizzy. Singer Mark Rankin and guitarist Giuliano Gizzi have written ten great rock songs that mix rattling guitar parts and gutsy rhythms with vocal and melody hooks galore. Gizzi and second guitarist Baby Stafford use their playing to sustain and extend the electric urgency of songs, and then interject terse, jumping solos that rely on emotion rather than flash for effect. "Shame On You" is a prime example of the pair's explosive abilities, intensifying the song's power with their alarming guitar riffs, then exploding Rankin's frustration with a pair of fevered solos. *Taking on the World* is highly recommended for those who like their rock classy, direct, and exuberantly melodic.

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THE VINYL SCORE

BLACKOUT IN A RED ROOM

Love/Hate ■ Columbia

PERFORMANCE Prime Evil, HOT SPOTS "Tumbleweed" and "Mary Jane." **BOTTOM LINE** Your mother warned you about bands like this.

This band really does walk that thin line between love and hate, combining a loud, abrasive, cruddy guitar sound with venomous sexist lyrics and a lead singer who would give the Wicked Witch of the West a run for her money. Nothing nice or subtle there, but somehow it all fits together into one of the most wicked, sordid rock albums of the year by a band that's made a raw, infected con-

nection to the very core of rock's rebelliousness. Normally you might shun a band that sings about a "gang-bang slave girl" or needing alcohol to rock on "Fuel to Run." But Love/Hate doesn't take itself that seriously except in combining its lewd and crude demeanor to explosive, frazzled riffs as crackling and mean-spirited as Jizzy Pearl's vocals. Guitarist Jon E. Love creates an electric primal energy that links the crude gnash of the Ramones and Sex Pistols to the boozy bluesy, blow-hard excess of Aerosmith. In solo the guitar brings back painful memories of nails on a chalkboard. If it weren't so damn rocking you might even hate yourself for loving it.



MIDLINE



STICKY FINGERS

The Rolling Stones - Rolling Stone Records. While the popularity of the CD has caused vinyl lovers everywhere to mourn the passing of the 12-inch disc, platterphiles can find

some solace in one resultant marketing ploy: More and more classics from the past are being sold at midline prices to reduce inventories, as well as to emphasize what a bargain vinyl has become. A case in point is the back catalog of the Rolling Stones, now distributed by Columbia and a cheap deal in record stores. Whether digging back to relive memories or begin a Stones collection, 1971's *Sticky Fingers* is a good place to start.

This album was the first full-session for guitarist Mick Taylor, who had replaced Brian Jones in 1969, and his elegant blues playing throughout added a new expository dimension to the band's sound. Despite opening with one of the most recognizable guitar riffs in rock history, in Keith Richards' opening chord to the jumping "Brown Sugar," *Sticky Fingers* is a fairly subdued set. The slow tussle of "Sway," the bleating blues of

"Bitch," and the spiteful rolling funk of "Can't You Hear Me Knocking" are the exceptions on *Fingers*. Mixed in are the classic acoustic ballad "Wild Horses," a standard band's still use as a model of structure and emotion, the ghostly "Sister Morphine," the country jangle of "Dead Flowers," and a short and nastily reverent acoustic version of Mississippi Fred McDowell's "You Gotta Move." Richards and Taylor work well together, grouching underneath Jagger on "Sway" and leading the slow walk of "I Got the Blues," with their talking interplay. Taylor makes his presence felt on several stunning solos, including a wandering blues coda to "Sway" and the jazzy peak of the groove jam on "Can't You Hear Me Knocking." Most people think "Brown Sugar" when you mention *Sticky Fingers*. Listen yourself and you'll realize there's a whole lot more.

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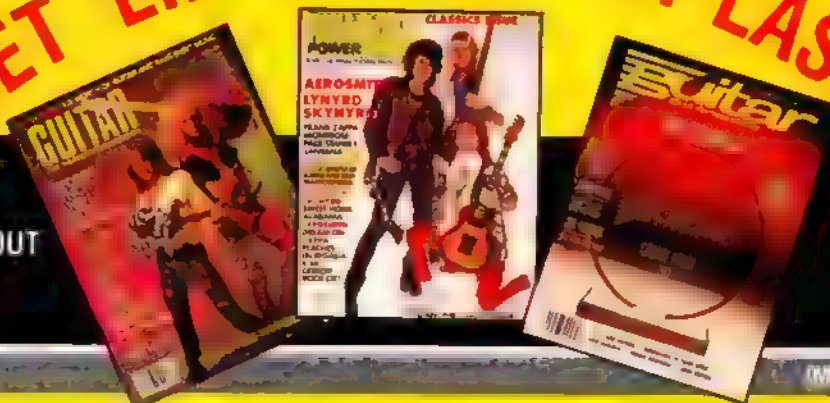
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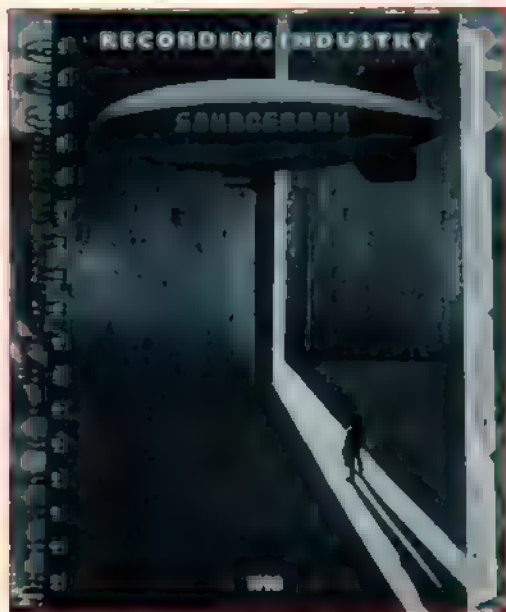
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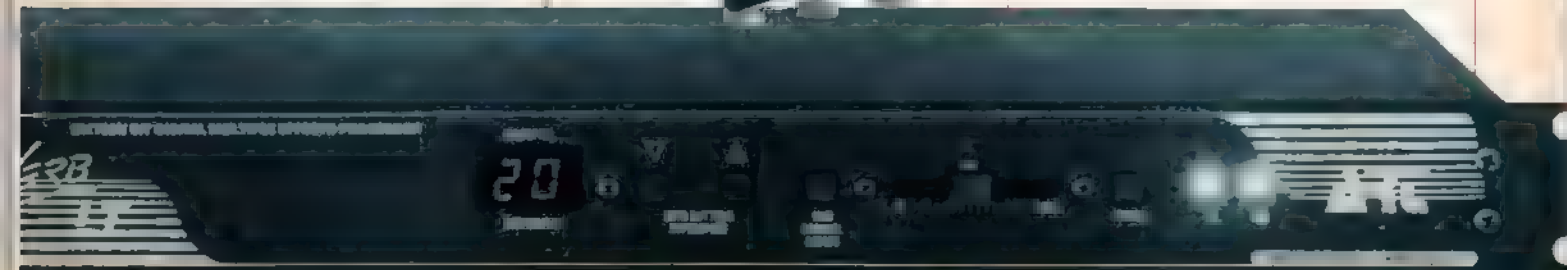
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Continued from Page 124

SOS!! Please help!! I'm a 16-year-old drummer who's been playing for 6.5 years. I'm looking for a hard rock band to do covers and I'm very interested in doing originals. Influences are Van Halen, White Lion, Winger, but I am flexible. So please call if you are in the Boston/suburb area. I know you're out there.

Dan Cederholm
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Fear and Loathing in Port Chester! My most recent band Free Association, had a well-defined sound, a reputation for classy improvisation, pro equipment, P.A., lights, and sound and light dudes. We recorded a demo and had finally learned how to present a proper promo kit. We played three or four shows per week on a regular circuit, had a dedicated regional following and had moved from classic rock and 'underground' covers to doing mostly originals. Then, one night last February, one guitar player in the band stat-

ed that he was no longer any good as a player, and couldn't bear to perform any more, so he was quitting. At the same time the other guitarist, who was studying with a jazz player on off-nights and working a grueling day job to support himself, came to the conclusion that he wasn't putting enough time into his jazz lessons, and had 'outgrown' rock music anyway. He was leaving, too! We had been together as a five-piece unit (myself on bass and vocals) for three and a half years. We had broken into the New York City club scene, and were scheduled to open for national acts. and in one night, we were decimated.

It might be easy to say, well, that's it, we had our shot, and now it's time to grow up, move on, fall back on an alternative career and give up the dream (as our keyboard player eventually did). But, no! After a few days of deep depression, I began to see this situation as an opportunity instead for me to develop myself further as a player. I've been playing with as many different musicians as possible, I've sat in with classic rock party bands, reggae bands, even some jazz players. I've been working on new styles, new

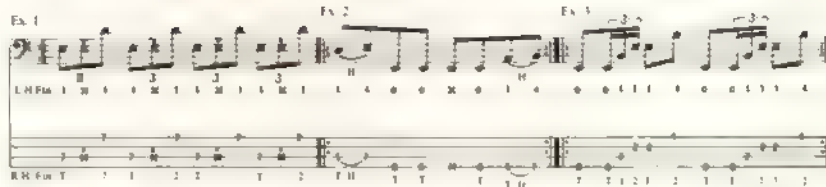
scales, new techniques. This has also been a great time to plunge into a new round of songwriting, and learn more about harmony theory and arranging. Our 8-track and DAT machines haven't been this busy since we produced the demo which helped us get all those shows in the first place. I've found it helpful to play on other musicians' demos; you meet more people and your rep gets around.

It would be impossible for us to replace the old players and have exactly the same sound as we had, but that's not necessarily the goal, the goal is always to grow, to become better, to succeed. While we've learned so much about making a band successful, we know that there'll always be trials and traps for any band. That's half the joy, overcoming all the obstacles that get in your way. It's not impossible to do, in fact, if you refuse to give up, you can take whatever pitfalls come your way and make them into something positive, a chance for further growth. You will be a stronger person (and band!) for it, and you'll be that much closer to realizing your dream.

Brian Miller
Port Chester, NY

STU HAMM MUSICAL EXAMPLES:

Continued from Page 30



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By Kanna

J.J. CALE

J.J. Cale enjoys being a living paradox. Cale retains the country boy charm of his Tulsa childhood, but as a 35-year music business veteran he's equally comfortable with the trappings of cosmopolitan record companies. He has a collection of classic guitars and plays as much acoustic as electric music, at the same time that his favorite

axe is a Casio 360 synthesizer guitar. He's quite happy driving a pickup down the country roads to his rural Southern California home, and just as happy eating a caesar salad and smoked turkey deli sandwich to help weather the ordeal of press interviews to promote *Travel-Log*, his first release in six years.

Continued on next page

BY

TOM

OUTSIDE CORNER

FORSYTHE

Cale came to fame in 1969 when Eric Clapton recorded his "After Midnight." Four years earlier, Cale recorded his version of the song, and says he "couldn't give the thing away." He's not surprised, because he recorded it in the casual style he still uses today. Cale records songs almost as soon as he writes them, whether that's in his home studio or a rented studio with musicians he's known forever. Wherever he records, he relies on the jazz technique of playing the tune quickly for musician friends, starting the tape and making do with the first or second take. It's a style reflecting Cale's apt vision of himself as a songwriter who makes re-

records as calling cards for other musicians. It's a recording style at odds with the compact disc mentality that dictates high production values and perfect modulation. It's also a source of friction between Cale and just about every record company he's ever dealt with. Even though Cale once made a good living as an engineer and knows his way around a studio, a J.J. Cale record is guaranteed to have its share of tape hiss and scratchy fuzz. But what stands out about Cale's recordings, including his current *Travel-Log*, is how their laconic brilliance shines through the flaws of the recordings. Every song is a gem of songwriting, sparkling with compel-

ling rhythm and flowing in the groove of an ancient river washing through a deep canyon.

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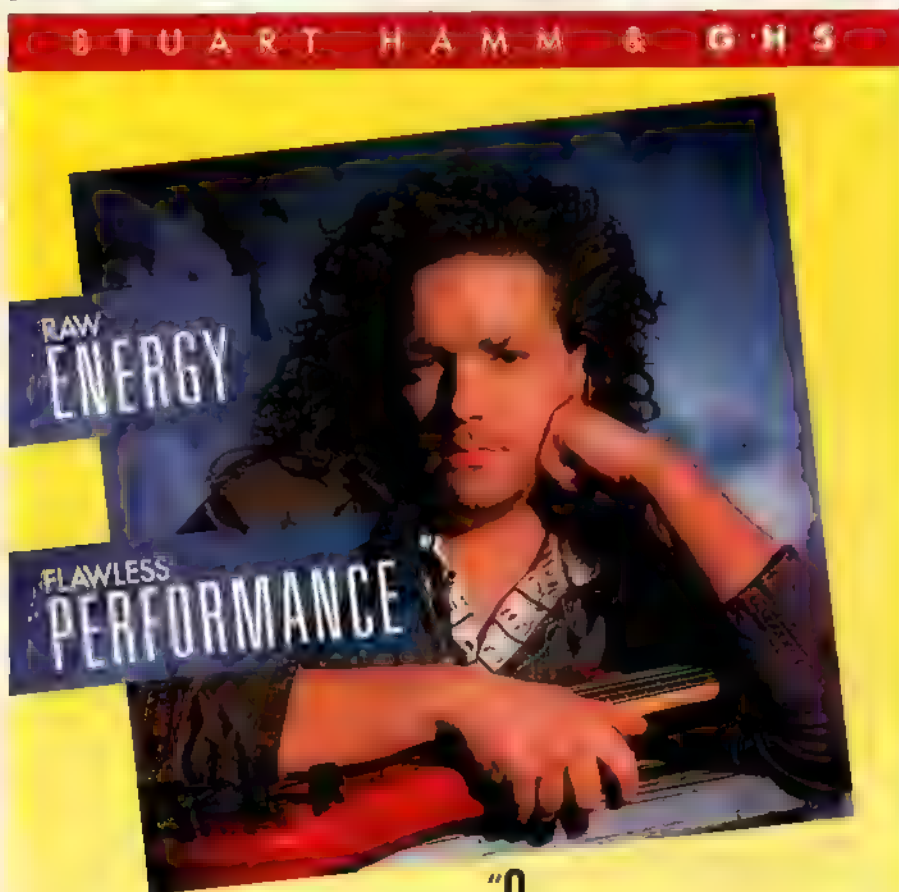
Well, I write in periods. When I was with record companies on a contractual basis, they'd say, OK John, your year and a half is up; it's time. I'd check into my room and get some new material together. I'd come out with 12 big ones. That's the way I'd do it. Sometimes I'd write songs by accident, on occasion, just for fun. After I quit the record company I was on in '84 (Mercury), I kind of took a break. I'm 51. I've been playing music for 35 years. I thought, well, I'm not broke anymore. Maybe I'll take a little time off. I have spent some time in the recording studio, on the bus and in bars playing music. I laid back and lived the way I sound on records. I slowed down and started enjoying a bit of life. The music business takes 15, 16, 18 hours a day, seven days a week. If you can make money, you got people on your case. So I took some time. I bought a place in the country. I'm kind of growin' grass, gardening. I ride a bicycle, you know kind of healthful things. I spent a lot of years getting the ole studio tan, so now I spend a lot of time outside. The place I'm at now, it's so quiet I can play acoustic guitar. When I lived in L.A. I had to get the fuzz tone and the amplifier out just to hear myself.

When did you recognize your own guitar style?

About the time Clapton did "After Midnight" and I started writing songs seriously. Before that I played in so many bands I had to be versatile to get a job. I had to play polkas, rock 'n' roll, rhythm and blues. You know, wherever you're playing a bowling alley, you gotta play country and western, whatever. Once you become successful in your own style, you're really limited. You don't do all those styles any more. You only do your own. It's what I call 'bagged myself.' That's good because I knew I'd be more successful. Originality is really the big key to the old talent contest. It was an upper knowing I could sell my bag. It was a downer in that I could no longer go out and experiment with other people's styles at a night club.

What influences do you still hear in your music?

I grew up in Oklahoma in the 40s. When I started playing guitar around the neighborhood as a kid there Les Paul was real popular. Of course, you couldn't really imitate Les Paul because he had all this technical stuff going on, speeding up the tape recorder and all. Of course, nobody knew that, especially a young kid listening on the radio. Chet Atkins was doing this strum and stuff



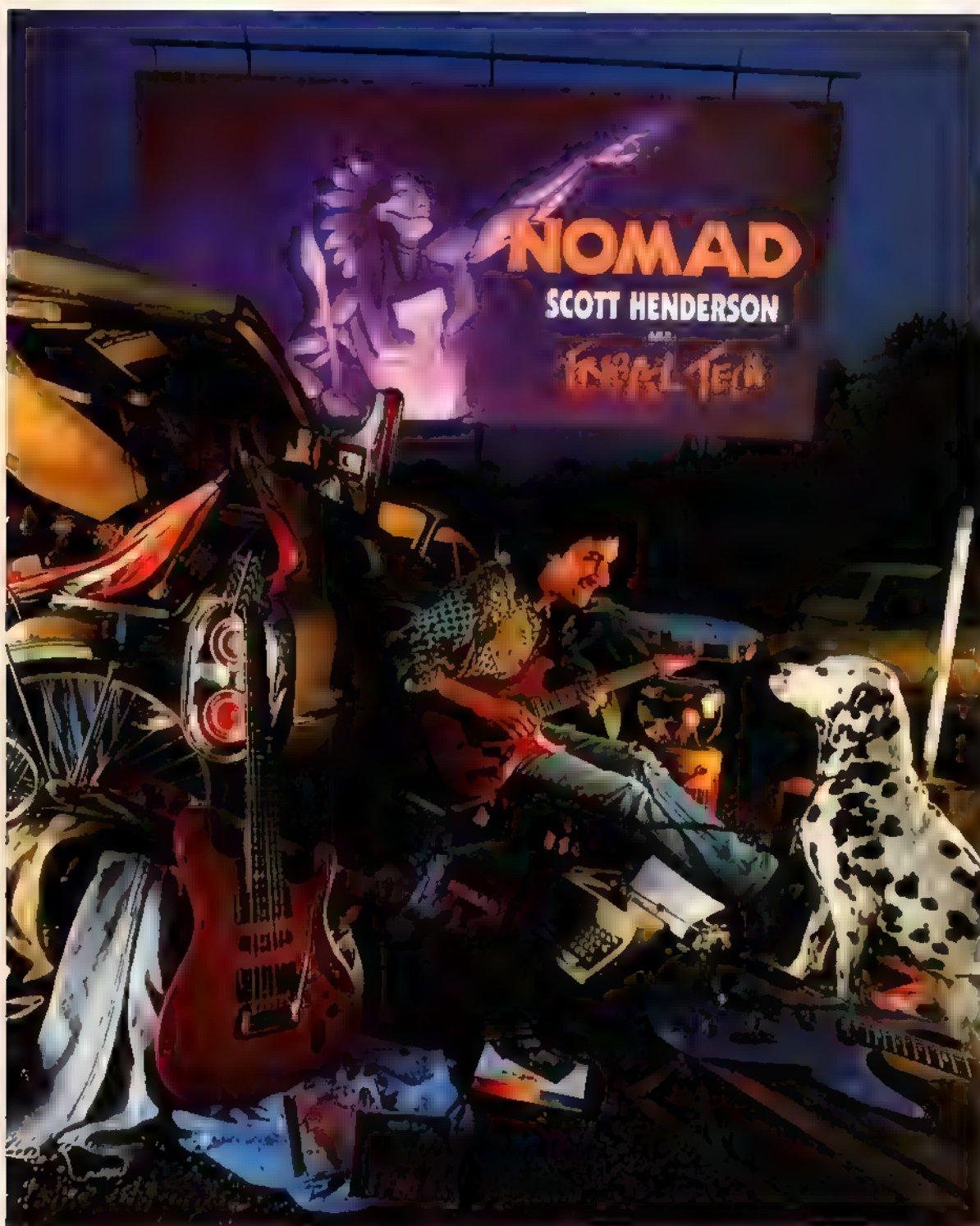
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then on I didn't do any more sideman work, or engineering work
What should guitar players listen for on *Travel-Log*?

Probably what I have to offer on guitar is feel. Listen to the way I try to chug-a-lug it. I'm trying to get a musical thing that puts you in place. I miss it a lot. I guess the main thing for a guitarist is to know that you can change a song up by putting too much guitar on it. I'm a walking example of that. I can write a song and it sounds great. By the time I get through with the guitar tracks, I listen to it and go, 'well, it's just hideous guitar playing.' I end up taking it off through the magic of multi-track.

The recordings were done over a five year period. Why was it done that way? I was with the record company and I quit in the middle of the contract. I ended up having a bunch of tunes that I couldn't put out. As four or five years rolled by, I'd be going into the studio a couple of times a year to record tunes. These are all the demos that I did at the time I wrote the songs. I've never done any master recordings. Most of these are one or two takes. I never rehearse. I almost have to use jazz musicians because I just get in the studio and show the boys how it goes and then we put it on tape.

Why didn't you re-record the songs for

the album?

I don't know. Because I don't polish my own songs. I've been with record companies that really got mad at me because I didn't polish them up. They'd complain that it sounds like I wrote it and recorded it at home. They said they couldn't get it on the radio. I'd shrug and say, 'Well, you know, it's kind of what I do.' That's why my audience isn't any bigger than it is. I did songs where people go, 'There's a bass mistake in it, there's a guitar out of tune and you're singing wrong.' I just have a hard time polishing my own creativity. That's why I fight with record companies. I'm amazed I'm still making records. I thought I'd at least be driving a truck by now.

Why do you have such a hard time polishing your work?

Could be because I was an engineer and a guitar player before. I know how it's done. I punched in guitar players for three days on eight bars. You hear a record nowadays and it's perfect, especially with all the new machines. There are no flaws. I'm lazy at that point. You have to spend a lot of time in recording studios. It's really the jazzbo in me. It's a little raw and a little funky. But when you polish it, it sounds more accessible, but it loses feel; sometimes you lose the groove or the magical quality in some of

the dullness.

How did you get the same group of musicians over such a scattered period?

Oh, you know, (Jim) Keltner on drums and Tim Drummond on bass, Spooner (Oldham) on keyboards—I know those guys. They're all here in L.A. See, I lived in Nashville up until 1980. Those first seven albums were all Nashville session guys. Then when I moved out here, I started using some of those guys who I knew when I lived out here in Hollywood in the 60s.

Why do you have James Burton as an additional guitar on "Lean on Me"?

He was the guitar player on all of Ricky Nelson's hits. Then he played with Elvis Presley just before Presley died. He's a session player I've known since the 60s playing Dobro, slide, standard. Anyway I was over at Capitol making some recordings and somebody came in and said James Burton's staying at the hotel. I called him and told him to come down to see if he could add something to this recording. He came over and set up. If somebody's as good a player as James is, I'll ask him over. He and Hoyt Axton both came over the same day. Hoyt was staying in the hotel doing a TV show, and I know him from Nashville. I ran into him in the hotel and asked him to come over and do a bass note on my recording. It does sound like there's a whole chorus on "Lean on Me."


That's Hoyt and Christine (Lake) and whoever just got out there. I make records real loose. That particular song is done with overdubs. A lot of the record is done live, but that one is done on multi-track. The slow ballad, "End of the Line" is live; "Tijuana" is live. I think I did my vocal again on "New Orleans" and "Shanghaied." Two or three of them have an overdubbed bass. A couple have been overdubbed too much, trying to make 'em work, and it doesn't happen.

How did you come to be one of the engineers on the album?

Even the world's greatest guitar player has a hard time making a living as a guitar player. That's why I got into songwriting. But, initially, I got into engineering when things were slow on guitar. For a while there I was all over the place, engineering, playing guitar and trying my hand at songwriting. Finally I started making money songwriting and I let everything else slide. I said, 'I guess I'm a songwriter' when my income started to go way up with "After Midnight." I had a lot of fun as a guitar player, but there's no continuity.

On this album, I'm curious about the origins of these songs. They're world travel songs. Are they written from your experience?

I've never been to Shanghai. But I've been to Tijuana. Been to New Orleans. I



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wrote those tunes over the years after leaving Mercury. This Englishman, Andrew Lauder, said he'd put them out as kind of an independent deal. It kind of blossomed and got here to RCA, you know, but it was supposed to have just been a recording for England. It came out last October in Europe. The United States is the last place to release it. Before I signed the contract with Andrew I played him these old tunes and told him I wanted to get them out of my closet. It's happened before that I'll sign a contract and cut some tunes and the record company will hate 'em and I end up cutting new tunes. This way he knew what he was getting into and so did I. And I said I'd cut some new stuff if he wanted to make a new record. So, I'll be doing at least one more record with Andrew. When I got all these songs sitting together next to each other I saw that half the songs were about towns. When Andrew asked me what I wanted to call the record, I said *Travel-Log*. I didn't make it as a concept album.

Do you write with your guitar?

I'm always messing about. I do most of my writing at home, because I use the recording studio to get an idea of what it'll all sound like. Generally, I'll write four or five songs then right away I like to hire musicians and go into the studio and cut 'em. Sometimes I rent a studio

or else I end up with too many home recordings. I like to mix it up.

Do you write guitar first or lyrics first?

I never write lyrics. I may write the guitar and add lyrics to it. I generally write the music and the lyric at the same time. I don't think I've ever written words and tried to write music to it. I'm not a poet. A lot of real good songwriters are. I'm not. My thing is music with some mumbling going on. I'm not really a singer but if you write songs you have to mumble something, so I try to get a little groove going, something you can tap your feet to. I've had people give me lyrics and ask me to put music to it, but I'm not really good at that. I think the music is the most important thing to me. I mean, I started out as a guitar player. Have you tried to write for other people to sing?

I've tried that and got other singers to come in. I'm going to get into that more. It's never worked yet. I haven't tried it much, but when I did I saw that it broadened my songwriting. Now I can only write in these little bluesy one chord, monotonous kind of bags because that's all I can sing. I have no range.

Do you ever write songs that you don't record that other people do?

Very seldom. I put out most of my tunes on record. That's how people hear the tunes. My recordings don't sell that

much to the average guy. But for a period of time a lot of musicians I presume were listening to my music, because I got a lot of songs cut by a lot of different kinds of musicians. I knew I wasn't selling that many albums. I didn't have no gold records, or none of that. My records didn't get around, but my tunes did.

It's almost like having the records as a calling card.

That's the way I figured it. I never thought I was making master records. I always thought I was making demos for musicians to hear: "Here's the way the song goes, maybe you can cut one of my tunes," because that's how I was making my living. That worked for quite a few years.

With your engineering background have you thought of producing?

I was about to make my move from engineering to producing back in '69 when the songwriting thing came along, and I moved my career in the songwriting direction and away from telling other people what to do. It's a job that takes all your brain. If you're doing two or three careers, pretty soon you're splitting all of it. And I was doing so good writing songs that I didn't see any use trying to produce.

What equipment do you use?

For many years I played a Gibson 335. That was before I got into songwriting. Before that I played a Les Paul. About '68 I started to get into songwriting as opposed to being a guitar player side-man, and I bought an old Harmony and started modifying it. It was a \$50 guitar that I took the back out of and made into a solid body with an acoustic-looking front. I played that with most of my early records. Then I started playing a Fender Stratocaster for five or six years. A friend of mine named Steve Ripley made me a guitar that Kramer put out. They were too expensive so they only put out a few. For the past two years I've been playing a Casio 360 synthesizer guitar. I also collect guitars. I have old Les Pauls and old Stratocasters and old Martins. What I liked about being successful as a songwriter is that when I wanted a new guitar I didn't have to trade in the old one. When you're poor you buy a new guitar and the old one goes into the shop along with your money. But the favorite in my whole collection is my Casio. It MIDI's out. You can play piano on it, so it's really a good songwriting tool. It opens you up to all the MIDI stuff. Plus, if you don't turn on any of the synthesizer stuff that's built into the guitar, it's not bad as a guitar. It looks just like a Stratocaster. It has passive pickups in it and a Floyd Rose imitation deal on it. Then it has a synthesizer built into it, but it operates off the strings. Does it change the way you compose?

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It sure does. That's why I like it. It opens up whole new vistas. Of course, you don't hear it much on *Travel-Log*. Most of the tapes were already done before I bought the Casio. But I've been using it out on tour. You know, when you plug your guitar into a Fender Reverb, you get the reverb, then maybe you get the vibrato thing, and the fuzz tone, then the digital delays and all the tone modifiers. All the synthesizer guitar does is it gives you all that regular guitar stuff and opens up a whole new range of sounds. The thing I like about the Casio 360 is that it's IN the guitar. They got one that you can add to your regular axe. It's a pickup that runs to a little box. The Casio has it all built into the guitar. There's still a delay, which turns off all the guitar players. You hit the note and there's an eight millisecond delay. But it's kind of like playing with the short delay of echo. You learn to play it. It's the same feeling as having your amplifier real far away and hearing that kind of delay. One of these days it'll be right on the money like on a keyboard.

What do you play on this album?

There's one organ overdub from the Casio on the album. Most of the rest is old acoustic guitars. There's very little electric. I used an old Regal Dobro that I put an electric pickup in. It's an old wooden Dobro made in '38. I modified it, gouged a hole in it and stuck a pickup in.

Collectors would hate you for that.

Oh yeah. But you gotta remember that the Regal was a cheap guitar. I think they used a Dobro metal piece but Regal mostly made parts for other guitar makers. It was a utility Dobro. I wasn't ruining a \$10,000 collector's item. I also used my Harmony, and let's see, the 335 on one tune and then my Martin on a couple.

What do you think of the way guitar is used in current rock?

Oh, I love it. They've moved the guitar to places that didn't even exist 15 years ago. I like all of Eddie Van Halen's music. He kind of started that finger tapping stuff. I use some of that myself now. Things are much more lead guitar-oriented. It used to be more rhythm and lead. Now with a lot of younger players, it's all lead. Some of them play hunch rhythm, but that's different. The young players I hear on the radio are as good or probably better than the old players, guys like Joe Satriani, Steve Vai. They've already taken the old guys and built on it. You can attribute a lot of this to Jimi Hendrix, which everybody already knows. The amazing thing was, when Jimi Hendrix was doing that, people didn't realize that fifteen years later it would be THE guitar style. He was an abnormality. The people of today are imitating the abnormality, so now it's all you hear. ➡



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